

TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

Vol. XXXVI., No. 931

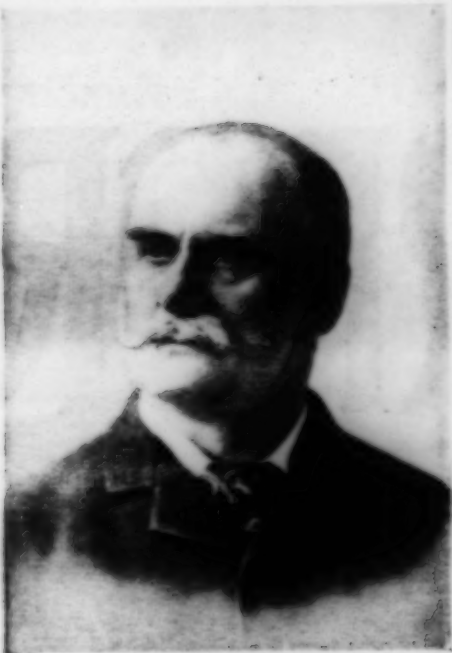
NEW YORK : SATURDAY, OCTOBER 31, 1896.

PRICE, TEN CENTS.



LEW DOCKSTADER.

A CHAT WITH COLONEL MAPLESON.



There is something cheering in the return to New York of the veteran Colonel Mapleson. He has outlived generations of impresarios and operatic managers. He has weathered a hundred operatic fights, rivalries, cabals, and intrigues. He appears to be as vigorous and ambitious today as ever. A wonderful man is Mapleson—calm under success, buoyant under failure, ever enthusiastic, sure of himself under all conditions and chances of life.

Colonel Mapleson is quite distinct from most of his genus. He is in no sense a speculator, a plunger, a headlong horseman in pursuit of anything that seems to glint of gold. Throughout his whole remarkable career he has evinced keen judgment and discrimination. Perhaps there is to-day no better technical judge of operatic singers than Colonel J. H. Mapleson.

"Do you think New Yorkers have the same fondness for Italian opera as of yore?" a Minnion man asked the Colonel the other day.

"New Yorkers never outlive their taste for a good thing," replied the Colonel. "There will always be an audience here to take delight in the works of Mozart, Rossini, Meyerbeer and Donizetti."

"And you are going to give them all the old favorites?"

"Yes, and I have a genuine novelty in Giordano's new opera, *Andrea Chénier*. It was first done at La Scala, in Milan, last April, and its success was instantaneous. I was present at the opening performance, which was a great triumph for the youthful Giordano. We were all convinced that he was a composer of the greatest innate ability. I might give you a short résumé of the plot, but everybody knows the romance of Chénier's life and death. The last act alone gives the keynote of the work. The scene shows the courtyard of the prison of St. Lazare after midnight. Chénier is discovered in the prisoners' yard, sitting under a dimly-lighted lamp, writing poetry, although at daybreak he is to be executed. As soon as he has finished he reads his verses—or rather declaims them—to the jailer, Rocher. Soon afterward follows a scene with his love, Maddalena, who decides to take the place of another condemned prisoner, and thus die with her lover on the scaffold, that she may be eternally united with him. The closing scene—the mounting of the scaffold—is conceived in the most exalted spirit of originality."

"Many of your subscribers are old supporters of your early days at the Academy?"

"Yes, they have rallied round the Mapleson flag again most encouragingly. My season here is for four weeks only. I might have extended it to ten or twelve weeks, but I preferred to put my eggs in more than one basket. So I'm going to take my company on tour to Chicago, Boston, Philadelphia, and all the other big cities. My company is composed of enough artists to furnish and equip three or four ordinary operatic troupes."

"When were you last here in this country?"

"About three years ago, but I had no company under contract at the time. I happen to have a son who is also a colonel—he's in the R. A. in the English army. He took an opera company through this country a few years ago, trading on the Mapleson name with very disastrous results."

"You don't consider the Academy of Music too far down town now for an opera season?"

"Oh, not a bit of it. It's as easy for the people who go to opera to drive to Fourteenth Street as it was one Hundred and Fourteenth. I'm not blind to the fact that the trend of things is up town; but that does not affect places of amusement. People drive every night to Mr. Frohman's Fourth Avenue Theatre to see young Mr. Sothern. Why shouldn't they drive to the Academy, which is only a few blocks further down town?"

"Some day," said the Colonel with a twinkle in his eye, "some day when the heart of the city is at Four Hundred and Twentieth Street, I may have an opera house of my own located there."

OPENING OF THE NANCY HANKS.

At Allen's Theatre, New Brunswick, N. J., the Martinetti Tannehill Comedy company opened their season Oct. 16, presenting for the first time Frank Tannehill, Jr.'s farce-comedy, *The Nancy Hanks*, before a light house. The play has little connection with the title, and would prove a good companion to Charles's Aunt under the name of *Chandos's Wife*, with a little of Triby hypnotism thrown in. The capital cast developed a decidedly amusing entertainment, and the comedy stands a good chance for popular favor. The cast includes E. S. Morey, F. Harvey, Thomas Burns, Ignacio Martinetti, Frank Tannehill, Jr., Florence Gertrude Wilkes, Carrie Radcliff, Hortense Deen, Louise Muldener, and Anna Boyd, each of whom scored an individual success.

THE STAGE HELPS THE CAMPAIGNERS.

The political cartoonist of the St. Louis *Republic*, with characteristic newspaper alacrity in appropriating stage ideas for campaign purposes, presented on Oct. 18, a drawing which exactly reproduced the inflatable rubber suit worn by Jerome Sykes in the second act of Lillian Russell's new opera, *An American Beauty*. The drawing was admirably adapted to the *Republic's* political views, and was very properly accompanied by an acknowledgment to Lillian Russell and Jerome Sykes.

PUBLICATION NOTICE.

The Election on Tuesday, Nov. 3, will make it necessary for *THE MIRROR* to go to press earlier than usual next week. Advertisers will please note that no advertisements for that number of the paper can be received later than 11 o'clock A. M. on Saturday, Oct. 31.

AN AMBITIOUS DRAMATIC SCHOOL.

A visit to the Carnegie Lyceum found Mr. Franklin H. Sargent and his associates in their new offices. During the Summer the Carnegie Lyceum has been entirely re-constructed and re-decorated, so that it is to-day a complete theatre, with quite a large stage, 28 feet in width and depth. The Lyceum is the home of the American Academy of the Dramatic Arts.

"The School," said Mr. Sargent yesterday to a *MIRROR* reporter, "has been in existence thirteen years. The story from year to year is much the same with, however, a steady increase in the number of pupils and of teachers. This year we have already over fifty students. The school opened to-day. The Academy has twenty-three active instructors, more than that of any school of the kind in the world. Among the new instructors are Leo Koller, in voice, Edwin Star Belknap in the production of pantomimes, and Maud Hosford (the principal pupil of the late Steele MacKaye, whose papers have been placed in her hands for revision and publication) and Evelyn Hillard, the well-known reader, in the elocutionary department."

Besides the regular course, known as The Lyceum School of Acting, there are several attached departments, notably the operatic department, which was inaugurated by a branch in Boston, at the Hollis Street Theatre, and afterwards removed to New York, and which has been under the direction of J. Franklin Botume during the past six years. The last notable production in this department was that of Euripides, given for the first time in English. The playwriting department, which has been in existence for a number of years, under the principal direction of W. T. Price, will continue. An entirely new department of stage management has been inaugurated. Eugene Wiley Presbury was especially interested in this.

"I would like especially to add," continued Mr. Sargent, "that we in this Academy consider our work to be on very different educational lines from that of most so-called 'Schools of Acting.' In the latter, the work is in the first (lowest) grade, educationally speaking. That is, the practice and instruction of the students is almost voluntary on their part, and the process pursued that merely of coaching, such as would exist in an amateur dramatic society."

"This Academy may be said to stand alone as a dramatic institution, in having reached a second stage, educationally speaking, that in which there is an organic system and in which students are required to pass through stated periods of technical drill. Moreover the Academy is looking forward to a third, still more advanced, educational condition of high grade university process, in which the student has some choice of studies, his elective powers being, however, under the advice of a faculty of instruction. The Academy seeks to approach this by special lines of work and make themselves expert in these lines if they choose. To this end what I have just spoken of in regard to departments is illustrative. We aim to be academic, and farther hope to be, in the near future, more collegiate in our processes."

"To come back to practical details, the theatrical interests of the School are becoming more extended, both in production of plays, of which we have a great many new ones by distinguished authors, through the courtesy of managers and the authors themselves. The School is helped greatly by the interest and aid of graduates, now approaching the 500 mark, particularly in the recommending of talented students to the Academy, and in aiding one another, especially recent graduates, in obtaining suitable engagements. The majority of last year's students are engaged in stock companies in New York city."

AN EXAMPLE OF THE EFFECT OF PIRACY.

A letter received by A. J. Spencer, manager of In Old Kentucky, from E. L. Kinneman, manager of the new White Theatre, Marlon, Ind., tells a forcible story of the harm accomplished by the unbridled pirate now at large. Manager Kinneman writes: "I would gladly have given you a certainty of \$300 to open the White Theatre, Nov. 10, and was on my way to the telegraph office to accept, when I saw your paper in the windows. You cannot blame me for refusing to keep my word. They play at the Allen Theatre at 10 and 20 cents. The Allen is a small second-floor hall." The outfit pirating in Old Kentucky and using original paper is the "Wilson Theatre company, supporting Anna E. Davis." Manager Kinneman says he has received a dozen letters from the Wilson crew, but refused to answer them.

ACTORS THOUGHT TO BE LYNCHERS.

A queer incident occurred on Oct. 16 at Columbus, Ga., when two members of Louis James's company, Thomas Coffin Cooke and Guy Lindsay, required masks for the ball room scene in *Romeo and Juliet*, and entered a book-store to purchase the articles. It seems that the police were guarding a man who was in danger of being lynched, and when the actors called for masks, a constable in the store wanted to arrest them as would-be lynchers. The constable accompanied the players to the theatre and was there satisfied of their innocence.

A JUVENILE OPERA PROJECT.

Mrs. A. Wade, who assisted in forming the famous Haverly's Juvenile Pinafore Company in 1878, is instrumental in organizing a company of children and midgets, over sixteen years of age, to present a Chinese opera written for them by Samuel E. Speck. The little players creditably rendered selections from the new opera at the Gaiety Theatre in this city last Thursday in the presence of managers and critics.

AN ASSESSMENT CANCELED.

The members of the Spurgeon Choir, who were compelled to give bonds for duty upon their musical instruments when landing a few weeks ago, have been advised by the Assistant Secretary of the Treasury that the instruments will be admitted duty free.

TO REAPPEAR IN OPERA.

Fanny Rice, who this week begins her tour in *At the French Ball*, will later in the season produce *By Order of the King*, a new comic opera, book by the Paulsons, authors of *Eminie*, and music by Planquette.

MR. HAMMERSTEIN'S PLANS.

Oscar Hammerstein has settled on his plan of conducting his big Olympia, after due deliberation. He has had the roof garden enclosed and heating apparatus put in, and will move the vaudeville performance up there.

Burlesque, under Edward E. Rice's direction, will be the attraction in the Music Hall, which will be known as the Auditorium. Evangeline, with an increased chorus and the flying ballet, will be the first place put on. It will run for four weeks, and then Alice in Wonderland, a new burlesque by Joseph Herbert, with music by Rice, will be produced on an elaborate scale. It is expected that this will run the season out.

Santa Maria, Mr. Hammerstein's opera, with a few slight changes in the cast, will remain the attraction in the theatre. Mr. Hammerstein has great faith in his work, and will keep it on all season.

The chairs and tables in the concert hall will be removed, and that room will be made into a promenade.

It is Mr. Hammerstein's intention to make of the roof a resort similar to the Jardin de Paris, only that it will be quieter. The performance, which will be as good as any in the city, will be over about 11 o'clock. The centre of the floor will be cleared, an orchestra of thirty-five will be placed on the stage, and those who please may dance till 2 A. M. Professional dancers will be hired to set an example and start the ball rolling. The general public will be perfectly free to tread the light fantastic to their heart's content.

Mr. Hammerstein thinks these nightly balls will prove a very attractive feature, and as the idea is new it will probably be successful.

The new order of things will go into effect on Nov. 2. The Hanlons and Louise Bandet will be the star features of the vaudeville bill.

DANIEL FROHMAN AND THE A. S. OF A.

In response to Wright Huntington's request for an expression of his views concerning the Actors' Society of America, Daniel Frohman wrote, on Oct. 17:

In answer to your letter I beg to state that my sympathies are most heartily in favor of an organization whose aim is the betterment of the business conditions which affect the actor. Dramatic enterprises have become so large, as well as far-reaching in their magnitude, that only through correct business methods can managers seek to forward their own interests; and as these interests are so entirely dependent upon performers, I look with great favor upon your plan of action. I am sure that all reputable managers would cordially endorse the aims of your society in that respect. Where managers are compelled, by the great extent of our country, to send companies into remote districts, it is well to have the assurance that the members composing the organization are trustworthy and reliable, and this, I believe, is the object which your organization proposes to establish.

VAN BIENE'S DOUBLE LOCKED UP.

Auguste Van Biene, the distinguished actor-musician who presents his great English success, *The Broken Melody*, at the American Theatre, next month, recently enjoyed a novel experience at Liverpool. A man representing himself as Van Biene had gone about among musicians and others in that city, raising cash upon numerous checks for small amounts, all of which proved worthless. The man was everywhere recognized as the famous "cellist" he pretended to be, and it was not until he was arrested that the deception was made apparent. Van Biene attended the trial, and while amused at the man's resemblance to himself, had the satisfaction of seeing the impostor committed for two years at hard labor.

ACTOR SUES BASE-BALL MANAGER.

Frank Lane brought suit for \$25,000, on Oct. 15, against Andrew Freedman, president of the New York Baseball Club, for alleged defamation of character. Freedman missed a \$200 diamond and pearl pin while in the Fifth Avenue Hotel with Lane, Frank McKee and Teddy Foley, and asserted that the pin had been stolen, and in so doing had implied that either Lane or Foley had taken it. The men named insisted upon being searched, and Lane brought suit.

MAURICE GRAU TO CONTROL THE OPERA.

The death of Henry E. Abbey will leave Maurice Grau in control of the season of opera at the Metropolitan Opera House. Mr. Grau has engaged artists for the coming term, and has practically directed the opera interests of the firm of Abbey, Schoeffel and Grau for some time past. All plans and contracts will be faithfully carried out.

PIRATING THE PRISONER OF ZENDA.

Another pirate crew has been discovered in the Moore-Livingstone company, who are operating in the West, and are announcing *The Prisoner of Zenda*. Some of *The Prisoner of Zenda* printing has been stolen or obtained in collusion with some Western bill poster. Daniel Frohman has taken steps to prevent the company from continuing this piracy.

A REVIVAL OF NOSE.

The first of the local plays, Chaffran's *Nose*, is to be revived at the benefit of the Volunteer Fireman's Home at the Academy of Music in this city on Thursday, Nov. 5. The affair will be under the auspices of a committee selected in equal numbers from the Volunteer, the Veteran and the Exempt Associations. One hundred professionals will appear in the fire scene.

THE SPLIT AMONG THE MUSICIANS.

Under direction of the American Federation of Labor, a convention was begun at Indianapolis, Oct. 19, for the purpose of organizing a national union of musicians, the result of dissatisfaction in the National League of Musicians. Forty local unions are expected to renounce the League and to join the Federation.

EDITH TOTTEN'S SUIT.

Edith Totten's mother is the direct heir of the brothers McCusker, who died suddenly in Mobile, Ala., leaving an estate that includes some of the best property of that city. Miss Totten has instructed Lawyer Peter C. De Wolfe to secure the services of Messrs. Clark and Clark, of Mobile, to push her claims to the estate.

SALE OF THE GREAT NORTHWEST.

A sheriff's sale of the scenery and properties of *The Great Northwest* took place on Oct. 16, under an execution for \$779 against Miner, Winslow and Wilson in favor of the H. C. Miner Lithographing Company. Right, title and interest of Miner, Winslow and Wilson in the play was also disposed of. The sale realized \$35.

E. D. Shaw, Mgr. or Agt. At liberty. *MIRROR*.

PROFESSIONAL DOINGS.



William Gillette, in *Secret Service*, has given not only the greatest achievement of his life as a playwright, but the most artistic success of his work as an actor. His performance of the imperturbable, resourceful Union spy is a brilliant impersonation, amply proving that a quiet, dignified portrayal is capable of far stronger effect than are the more boisterous, blustering heroes of conventional actors and stereotype plays.

J. J. Corbett opened in Glens Falls on Oct. 17. Charles H. Day is writing some clever professional reminiscences for the *New Haven Sunday Union*.

The Brooklyn Aldermen decided, Oct. 12, to increase from \$150 to \$500 the annual theatre license for houses seating over 750 persons.

The St. Louis Elks decorated the graves of John A. Cockerill and John W. Norton, Oct. 12.

Josephine Crowell has resumed her former part in *The New County Fair*.

Joe Cawthron has scored a success as Kill von Kull in Corinne's company.

Invitations are issued for the marriage, on Oct. 28, of Irene Geraldine Kelly, daughter of Thomas F. Kelly, of the National Theatre, Philadelphia, and John Ignatius Monroe.

A special matinee for ladies will be given at the Herald Square, Oct. 24, when souvenirs in remembrance of Anna Held will be distributed.

Corinne will produce a new opera by Edgar Smith and Herman Perlet early in January.

Emmett C. King closed with *The Last Stroke* last Thursday and left at once to join the Theatre Francaise stock company in Montreal to play *L'ade*.

Colonel T. Alston Brown has been chosen chairman of the barquet committee for the Masonic Veteran Annual Barquet which will be held in this city on Jan. 25.

The auction sale of seats for the benefit of the B. P. O. Lodge of Elks of this city will be held Nov. 1 at the lodge rooms.

John Henry Martin, who is associated with the management of Pudd'nhead Wilson, says: "The rumor that Theodore Hamilton, who is engaged to play the title role, has proved unsatisfactory, is untrue. Mr. Hamilton is perfectly satisfactory to the management. Pudd'nhead Wilson will open on Nov. 2."

The *Detroit Tribune* waxes eulogistic about Edgar L. Davenport's cocktail scene in *Thoroughbred*.

W. W. Wilkison, manager for Alexander Salvini, last week received letters from Mrs. Salvini conveying the news that there is no improvement in her husband's condition, and that his recovery is despair of.

A correspondent writes that Margaret Dale, now connected with the Girard Avenue Theatre at Philadelphia, is destined to make her mark in the profession. Mrs. Dale studied acting with George Holland, and in the four years that she has been on the stage her artistic progress has been rapid and pronounced.

Mrs. Thomas Whiffen and Ferdinand Gottschalk, who have been playing lately with the Empire Theatre stock company, will return to the Lyceum Theatre stock when that company resumes its Winter season here in November.

Mary Penfield arrived on the *Ten-tonic*, Oct. 1, after a delightful sojourn in London, where she met many of the prominent English theatrical folk. She is indebted to Brunson Howard for numerous letters of introduction.

Harry Dickson, the comic opera comedian, is now the principal comedian with the De lauder company.

The Crescent Democratic Club, 245 strong, attended the performance of Hogan's *Alley* at the People's Theatre, on Oct. 15. They marched to the theatre with a band and pyrotechnic display. After the performance they tendered a banquet to Eugene Wellington and Gilmore and Leonard.

The White Slave, under the management of Robert and John B. Campbell, opened to big business in Baltimore week before last. Heier a Collier, Lodski Young, Jennie Christie, Wilbur Hudson, Thomas Garrick, Frank Drew, and Charles Webster are included in the cast.

H. Stuart Raleigh, who was arrested in June on complaint of his partner, F. O. McGahan, on a charge of grand larceny, was honorably discharged by Judge Cowling in the Court of Special Sessions recently.

Hettie Neville joined Shannon of the Sixth at Baltimore, Oct. 19.

Robert Drouet in Charles Dickson's part in *Innocent*, and in the title role of *The Idler*, has been most successful at the Girard Avenue Theatre, Philadelphia.

Charles Carter is playing Sam Warren in *Shore Acres*.

Robert Neil, who has conducted a school of acting in Newark during the past year, will return to the stage next month to play the leading heavy role in *The Span of Life*.

Hermine Avon, a young Buffalo elocutionist, will star in *A Hasty Marriage*, supported by John E. Farbes. The season will open Nov. 1, with F. M. Willard in advance.

Harry S. Alward, formerly with *The New Boy*, will go in advance of Olga Netherole.

The tour of A. G. Delamater in *Greater New York* will begin at Philadelphia on Nov. 16.

Manager Harry Moore reports that Moore and Castner's Uncle Tom's Cabin is playing all bookings on time even though it went through the Wieting Opera House fire, at Syracuse, Sept.



A. J. LYMAN.

MAX EUGENE.

AMANDA FAIRB.

GEORGE O'DONNELL.

GRACE GOLDER.

BROADWAY THEATRE: BRIAN BORU ACT II—GREAT HALL OF DUBLIN CASTLE.

ELFRIDA: "Rude barbarian, wild, uncouth! Elfrida now to thee speaks truth—
I never loved thee—thou wert my tool; I hate and scorn thee, poor, weak fool!"

HENRY E. ABBEY'S FUNERAL.

The funeral services held over the body of Henry E. Abbey last Tuesday brought together the largest assemblage of members of the theatrical profession present at any funeral since that of Edwin Booth. The Church of St. Paul the Apostle, where the services took place, was crowded to the doors, and many persons stood in the aisles. Outside the church was another large crowd. Every musical and theatrical organization, society, club or company in New York was represented; it seemed as if nearly every actor in the city attended.

The funeral cortege reached the church a few minutes after 9 o'clock, the hour set for the services. A procession of priests, acolytes and choristers met the coffin at the door, and chanted the Gregorian Mass as the coffin was borne up the aisle. Following it came the pall-bearers: William Steinway, Edward Lauterbach, Robert Dunlap, George L. Rivers, A. M. Palmer, Augustin Daly, Frank Sanger, G. G. Haven, John Burke, Michael Coleman and Walter Damrosch.

The mourners following the coffin were: John B. Schoeffel and Mrs. Kingsley, Mrs. Henry Dulan and Kitty Abbey, Mrs. Agnes Booth and William V. Bradley, Mr. Abbey's private secretary; Mrs. Rice, Mr. Abbey's sister; Tony Benedetto, Mr. Abbey's valet; William Seymour and Frank de Fontenay. Behind them came the employees of the Metropolitan Opera House.

The requiem mass was celebrated by the Rev. Thomas McMillan, with the Rev. Clarence E. Woodman, deacon, and the Rev. A. R. Nevins, sub-deacon. The Rev. W. J. Casserly was master of ceremonies, and the Rev. Thomas E. Burke chanted the "Benedictus." The choir of fifty voices sang "Paradise" and "Pence Is Mine." The ceremonies were very impressive. The mass lasted more than an hour, and at its conclusion Professor Alexander Bremer, president of the Musical Protective Union, and the Metropolitan band of thirty-five French horns played Chopin's funeral march while the body was borne down the aisle.

As the procession passed out of the door and down the steps, the band assembled outside and played "The Dead March" from Saul, until the carriages moved away toward the Grand Central Station. The body was conveyed by private car to Northampton, Mass., where Mr. Abbey's first wife and son are buried.

There were no flowers on the coffin, although numerous floral offerings had been received. Among them were a massive pillar from the employees of the Metropolitan Opera House; a cross five feet high from the Boston Lodge of Elks; and beautiful floral pieces from Madame Melba, Madame Nordica, Maurice Grau, Charles J. Abud, Sir Henry Irving, the De Reszkes, and many others.

The right side of the church was reserved for the employees of the Metropolitan Opera House, and it was filled by them. Scattered throughout the congregation were noted singers, musicians, managers and actors. A brief list of those present includes: Charles and Daniel Frohman, Oscar Hammerstein, Marcus Mayer, Horace McVicker, Albert and Rudolph Aronson, Augustus Pitou, J. Duke Murray, Walter Damrosch, Arthur Wallack, John Malone, Chandon Fulton, Charles Schroeder, Fred Duha, Nat Childs, Edmund Gerson, Edward E. Rice, Charles E. Rice, W. A. Brady, Fred Marks, Harry Parker, Al H. Canby, Barney Williams and her daughter, Mrs. G. H. B. Mitchell, "Aunt Louisa" Eldridge, Mrs. W. G. Jones, Georgia Gaywan, Lotta Crabtree, Mrs. James H. Meade, Mrs. Charles Matthews, Mrs. Lestina, Signor Peruggi, Colonel J. H. Mapleson, Dr. T. S. Robertson, Owen Ferre, Emil Durer, John Leon Vincent, Tom Karl, H. H. Vreeland, John Matthews, Robert McWade, Col. A. B. De Forest, Henry Wolfson, William McDonald,

John B. Keller and representatives of the Elks, the New York Press Club, the Catholic Club, the Phoenix Club, and many others.

The ushers were Max Hirsch, Fred Rullman, M. J. O'Brien, Al Hayman, Arthur Lamson, Henry Dixen, George Cox, George Tyson, J. Paulding, George J. Bascom, J. W. Wheelock, Charles Diefendorf and Dr. T. S. Robertson.

LEW DOCKSTADER.

The first page of THE MIRROR this week is devoted to a group of the character pictures of Lew Dockstader, the well-known and popular black-faced comedian and philosopher, who for some time has been one of the best of the native vaudeville performers. Mr. Dockstader is remembered as one of the most successful of minstrels. In fact, he is frequently referred to as "the veteran comedian and old-time minstrel"—a characterization somewhat misleading, as it suggests that he is antique. On the contrary, Mr. Dockstader is not an aged person. He has seen but forty years, and is to-day in the prime of his comic usefulness.

Mr. Dockstader was born on Aug. 7, 1856, at Hartford, Conn. His first professional engagement was in August, 1873, with Harry Bloodgood, in a sketch entitled The Young Scamp. He next appeared in vaudeville theatres as a member of Whitmore and Clark's Minstrels. In August, 1876, he became proprietor of Newton's Varieties, Hartford, Conn., but in January of the following year he sold out to Ad Weaver, and in the following April he opened as end man and specialist at the Adelphi Theatre, San Francisco.

Returning East, Mr. Dockstader became a member of the firm known as the Dockstadters, Charles and Lew, and for a season and a half played the vaudeville theatres. In September, 1879, he joined Carncross's Minstrels, Philadelphia, where he remained eight years. During the season of 1883 he dissolved partnership with Charles Dockstader. He had, however, temporarily—for half a season, beginning in December, 1881—left Carncross's Minstrels, during which time he was successively with George Thatcher's Minstrels and Haverly's Mastodon Minstrels. Mr. Dockstader rejoined Carncross's forces in August, 1882. On Sept. 17, 1886, he opened Dockstader's Theatre, New York city, with a minstrel company bearing his name, and for three years and a half was proprietor and manager of this house and the star of its company. In January, 1890, Mr. Dockstader joined Primrose and West's Minstrels as principal comedian, and he remained with this organization until May 3, 1891. Seven days later he joined George Thatcher's Minstrels at the California Theatre, San Francisco, for a season of eight weeks. He then organized a company for the road, known as Lew Dockstader's Minstrels, with himself as star, and opened at Richmond, Ind., on July 22, 1891. This company traveled for three years and a half, closing in Cincinnati, O., on Feb. 2, 1895. Mr. Dockstader then entered the vaudeville, where he has since remained.

Mr. Dockstader has been very successful in his burlesques of prominent persons. Among those whose physical, sartorial, and mental characteristics he has amusingly exaggerated have been Grover Cleveland, Benjamin Harrison, Mayor Strong, and Ex Mayor Hewitt. Dockstader followed Harrison during the latter's Western tour in 1891, and was very successful in his caricature of the statesman. In the group on the first page are pictures of Mr. Dockstader's personation of Harrison. The others in the group present a facial study in the sketch entitled The Tale of a Flannel Shirt, being a descriptive essay on the trip of such a garment to the laundry and back.

Mr. Dockstader introduced in this country the songs "Oh, Uncle John" and "Oh, Mr. Austin," and, succeeding these, sang with great success his own ditty, called "Mary Black from Hack-

ensack." He is this season singing two original songs, "Sixteen to One" and "Nit." Mr. Dockstader is happily married, and is the proud father of a daughter aged five, Mildred Havlin Dockstader.

TOO REALISTIC.

While rehearsing recently at Palmer's Theatre for Squire Kate Anne Sutherland struck Charles Thropp so hard as to nearly dislocate his jaw. That no effect should be lost in a certain scene Mr. Thropp had besought Miss Sutherland to strike him as hard as she would, but she underrated her strength. Mr. Thropp consulted a physician and quickly recovered, and Miss Sutherland now somewhat restrains the force of her realistic blow.

BERNHARDT AS MARY MAGDALEN.

THE MIRROR's correspondent at Rome learns that Bovio's famous play, Christ, has been translated into the French for Sarah Bernhardt, who will impersonate Mary Magdalen.

SAID TO THE MIRROR.

WILLARD LEE: "In the Heart of the Storm closed because its backer refused to furnish any more money, and I had none. The backer was personally responsible for salaries, and the company do not look to me for their pay. The play was an artistic success, and fared better than many other attractions still out. I shall resume the tour Nov. 23, filling all dates after that time."

ULLIE AKERSTROM: "I returned from Paris on a sudden call, owing to the dangerous illness of my mother, who, I am thankful to say, will be spared to me. I had intended to remain abroad a year, and during that time to run a company through the East in a repertoire of my plays; but as I have returned, I shall head the company myself, as heretofore. My plays are doing well in the English provinces, and Miss Rora is to have a London production the last of November. Allow me to compliment you on the enterprise shown by your agents abroad in handling THE MIRROR. It was always on hand on time both in London and Paris, and was eagerly read by the colony of theatrical people."

ROMA: "In last week's MIRROR I notice an article concerning the Rev. Edwards Davis, of Oakland, Cal. He did deliver his sermon on 'The Ministry of the Stage,' but was not permitted to give his 'lesson in acting.' A letter bearing the signatures of all the deacons and several old members of his church was sent to him, asking that he either tender his resignation or omit the 'scenes' in an Actor's Act. Needless to say he had a packed house."

ALBERT BRANDENBERGER: "I wish to correct the statement in THE MIRROR that my company are pirating The Golden Giant in Canada. I have nothing to do with the company mentioned, have no companies on the road, and play only first-class attractions (no pirates) at the Stratford Opera House."

EDWARD E. ROSE: "The charge that the McAuliffe and Greene company are pirating The Bowery of New York under title of The Bowery of New York is unjustified. The latter play was written especially for them by me, and is original in every way. My play, The Great Train Robbery, was produced by McAuliffe and Greene about two months previously to another production bearing the same name."

DUDLEY MCDOW: "Kellar's business through Pennsylvania has been larger this season than ever."

Wanted first-class attraction for Thanksgiving week Academy of Music, Olean, N. Y."

REFLECTIONS.

Ethelyn Friend is contributing clever Parisian letters to the Boston Herald.

Harry Sellers will direct the tour of The Road to Wealth, a new American play by a young journalist.

Darkest Russia was billed for two Omaha theatres last week, and the Boyd got an injunction to prevent its appearance at the Creighton, except on Sunday night.

Louise and Edna Reming have received many favorable notices for their work. They have retired from Rook's Players, and, shortly after election, will go out at the head of their own company.

Mr. and Mrs. Arthur Bouchier, while at the Bijou Theatre in this city, will present for the first time a new play based upon the life of Dr. Samuel Johnson.

Mary Hampton will join E. H. Sothern's company as leading lady when Virginia Harned leaves to open in A. M. Palmer's stock company. Grace Kimball, who was deterred by illness from resuming her place in Mr. Sothern's support, at the beginning of the season, has decided not to rejoin the company. Miss Hampton is now playing in The Two Little Vagabonds at Boston.

Louise Gloeckner, a young contralto of this city, is a member of the noted quartette of the Bergen Church choir, which, under the direction of Dr. Frank G. Doucet, has become recognized as the best in Jersey City. Miss Gloeckner's artistic career promises to be as successful as that of the other members of the talented music family to which she belongs. Although still in her teens, Miss Gloeckner's rich voice and splendid musical training has already brought to her several tempting offers to appear on the operatic stage.

Jessie Charron-Kerr scored a hit as character comedienne in Will's revival of Our Boys at Paterson, N. J., week ended Oct. 17.

The postponed production of the drama which Franklin Fyles and Eugene W. Presbrey wrote for Miner and Brooks is to be made this season, probably in January. The title of Flower Moyne was not the one given by the authors, and it is to be abandoned. The play may be called Louisiana Long Ago.

Annie Irish replaces Mary Hampton in The Two Little Vagabonds, and Elsie de Wolfe takes Miss Irish's place in the Empire Theatre stock company.

A new theatre, with a capacity of 600, and all modern conveniences, is being erected at Muncy, Pa., by Charles Mozly, and will be opened in November.

J. S. Laughrey, manager of the New Grand Opera House, Dawson, Pa., announces that the house will be ready to book attractions after Nov. 1.

Buffalo Bill was arrested Oct. 16 at St. Joseph, Mo., having paid only \$20 for a sideshow license, when a circus permit costs \$250. Colonel Cody claimed that his Wild West was not a circus, and engaged counsel to uphold his cause.

Armitage and Fitzpatrick have completed arrangements for starring Floy Crowell, and rehearsals are now under way, the season opening at Milford, Mass., Nov. 5. The company includes Stanley Kent, L. J. Fuller, Tony Cummings, C. Ed Dudley, T. J. Jackson, Mack Bennett, Beatie Grayson, Margaret Terry, Theresa Newcomb, Little Ruby, Master Frank Richardson, and Thomas Grady. The repertoire includes A Continental Girl, Somebody's Daughter, Temptation of Money, A Mother's Love, Molly Bacon, A Tennessee Heiress, and A Cuban Spy.

John M. Cooke, late manager for William Hoey, will leave Dixie Land this week to join Nell Burgess.

END AND NOT LAST OF

FANNY DAVENPORT
IN
**CLEOPATRA, GISMONDA,
FEDORA, LA TOSCA.**

MELBOURNE MACDOWELL

Charles E. Blaney says he has ordered one of the largest tanks ever used in a production for the bathing scene in the second act of *A Boy Wanted*. The arrival and departure of boats, as well as the bathing, will be made realistic, and Harry Clay Blaney will dive from the roof of the hotel in this scene. *A Boy Wanted* is said to have done a better business in the West than in the East, where it was successful.

IN OTHER CITIES.

BROOKLYN.

The attendance at the performance of *Excelsior*, Jr., during the past week in the Montauk Theatre, have not been commensurate with the merit of its production on Colonel Sims's finely equipped stage. Brooklyn talent has shown to advantage in the persons of Marie Cahill and Arthur Dunn, the former being fully equal in the power of pleasing to *Fay Templeton*; and the latter, originally a protégé of Manager Sims, unites to a quiet personality and real cleverness a perpetual fund of good humor and animal spirit that keeps his audience invariably in sympathy with him. Joseph Ott also scored heavily, as did D. L. Don of the *Clipper* Quartette. Seymour Hess in various specialties, the glowing vocalism of Vette Violette, the piquancy of Carrie Burr, and a genuine novelty in the shape of a duet rendered by Madame De Fomer and a polli parrot presenting himself in intelligence, all combined to make an evening's entertainment well worthy of pleasing remembrance. The scenery employed throughout was noteworthy not only for its beauty but also for its freshness, not a mark of travel, stain or wear being apparent in a single place, all three of the settings being as bright and handsome as on the nights that Hammerstein's Olympia was inaugurated. On Monday local players will have the opportunity of endorsing Boston's favorable verdict on George W. Ryer's *Sunshine of Paradise Alley*.

All that is necessary to prove that Brooklyn can turn out native talent equal to the best now before the public has been a glance at the cast of *Excelsior*, Jr. in the Columbia Theatre. Pupils of the old Thirteenth Ward Public School have had no difficulty in recognizing in the tall and graceful Nellie Bergen their former school and playmate, little Nellie Reardon, the golden-haired daughter of Sergeant John Reardon, formerly in the Fifth Precinct. Miss Reardon used to sing in the choir of Father Kieley's Church, also of that of the Transfiguration, and later in St. Peter's. After that she sang in concert for a season with Gilmore, and then went on the comic opera stage in *The Fencing Master*. Edwin Sweeney is also a "Gowanusian," and eight years or so ago was a wheelwright working in the machine shop of the South Beach and Coney Island Railroad. John Parr, the baritone, was a choir boy, up to 1882, when his voice changed, in St. George's Church. He was on the stage, though, before he cast aside knickerbockers, and while yet in surplice on Sundays was earning good money on week nights at Daly's Theatre and in minstrel companies. Some others of DeWolf Hopper's Brooklyn contingent are Miss Ahlers, who used to sing in Lindsay Parker's, now known as Miss Baldwin, also the Misses Bonnie Goudale and Ada Villers, and several others whose names are apt to be forgotten.

The past two weeks of *Excelsior*, Jr. constitute the banner fortnight in the records of the Columbia. Many towns announce that next week's appearances on this stage as *The Widow Jones* will be her last in that role on this side of the Bridge. At the close of the Brooklyn scene in *Faust* at the Park Theatre, on Monday night, Lewis Morrison's audience witnessed something not down in the bill, and which, to not a few, proved most startling. The electric connection with one of the border lights became in some way disarranged, causing a long drawn-out sizzling noise, accompanied by a voluminous shower of sparks. The smoke that followed was most dense, and throughout the next act it was plainly apparent that the several players were well-nigh choked, and could enunciate only with effort. During the week the most earnest applause at each presentation has been bestowed upon the vocal efforts of a very capable quartette comprising Florrie Brooks and the Messrs. Taylor, Trimble and Goodfriend. The attendance has averaged good, and is a long while since we can recall such an extended line of gallery patrons reaching nightfall, before the doors have been opened, several hundred feet to the junction of Adams street. On Monday the Park will be devoted to a political meeting. His Absent Boy not being seen until Tuesday evening. Ida Fuller's vaudeville troupe at the Amphion have offered a bright and well selected programme of specialties, comprising clever modeling in clay by De Russell, well-rendered negro characterizations by Lulu and Mabel Nichols, shiffling and astounding tricks by the Valdersons on bicycles, an amusing musical act by the two Bims, pleasing vocalizations by Leslie Mitchell, and interesting sketches by John J. Burke, assisted by Grace Foy and Sager Mingley with his colleagues, Fanny, in fun at the school house. Sager is possessed of real talent, and his quaint conceits with mirth-provoking make-up are deserving of embodiment in something more than a mere variety "turn." Miss Fuller's dancing was as usual a close copy of the only *Levee* and charms of all with its accompanying bewilderment of gorgeous colorings. Otis Marlow and a Black Sheep are sure of a generous welcome here throughout next week.

Notwithstanding the frequency and considerable number of times that *The Fatal Card* has been seen in this city, it has been witnessed by large and attentive audiences during the present week at the Grand Opera House. The offering for week of Oct. 25 will be *The Girl I Left Behind Me*. Tony Pastor and his excellent co. have repeated the same pleasing vaudeville programme at the richly appointed Gayety Theatre this week, that they gave the week before at McVey's. Hyde and Schuchman down town house. Business as usual has been limited only by the capacity of the auditorium. Manager Bennett Wilson's ensuing card will be George W. Monroe in *A Happy Little Home*.

The veteran Colonel John W. Holmes has exhibited a face illumined with gratification at the steady rush of audience to witness the presentation in his Empire Theatre of that pleasing spectacle *Zeno*, which will give place on Monday to a week of straight variety rendered by Harry Williams' Own co.

Rarely, indeed, does one find a more satisfying bill of its kind, from start to finish, than that given by the company which the Black Path has gathered about her. It has been difficult to find a vacant chair this week, during their stay at Hyde and Lehman's, which is now recognized as one of the most popular resorts for ladies and children in Brooklyn.

The Heart of the Storm slipped a cog somewhere in Poney-vania and week became permanently side-tracked. Manager Harry C. Kennedy hustled lively and substituted in its stead at his Bijou Theatre, Carl Haswin's play, *A Lion's Heart*. This will be followed on Monday by *The Bell of Shandon*, interpreted by James W. Reagan, who is under the management of Ernest W. Kinney, for many years the able dramatic critic of the Brooklyn *Citizen*.

Don Sully and his old play of *The Millionaire*, newly christened, in deference to the spirit of Bryanism, we presume, *O'Brien the Contractor*, has had profitable business at the American Theatre, where *The Wide Awake World* is underlined for 25.

Sam Devere and a good variety backing have done a large week at the Star Theatre. Their performance, though entertaining, could not be commended to the consideration of members of the Y. M. C. A.

The Black Detective at the Lyceum, and the Wood Sisters co. at the Unique, have had no cause for complaint regarding patronage.

Suzette Weston, resident manager of the Gayety Theatre, to the surprise of his acquaintances, has recently delivered himself of a bald ad, entitled "She Whispered God Bless You," to which the well-known orchestral leader, William E. Slater, has adapted a very taking air. During the past fortnight it has received a strong recall whenever played, either at Hyde and Lehman's or the Gayety. Manager Edwin Knowles of the Amphion and Park Theatres, in his private sanctum at the latter house, displays upon its walls one of the largest as well as rare and most valuable collections of interesting portraits, autographs, and views of notable theaters, both exterior and in color, to be found outside of that in the Players' Club, it comparing most favorably with Eugene Tompkins's famous collection at the Boston Theatre.

A reduction in prices of the best seats at two or three of our prominent theatres is said to be in contemplation.

NEW ORLEANS.

Frederick Bancroft, the magician, appeared at the Grand Opera House 19-25 and played to fair business. Mr. Bancroft has elaborate stage settings which add considerably to the effect of his performance. Miss Cabot and Salsmana, a Japanese juggler, accompanied Mr. Bancroft. Louis James in repertoire 25; Hoyt's Milk White Flag Nov. 1; Robert Downing in repertoire 8.

lar prices prevailed. A Run on the Bank is quite apropos in connection with the numerous bank failures which this city has experienced during the past few months. A Bowerly Girl 25.

F. Charley, manager of the French Opera co., is in the city about of his co. He announces that the French Opera co. is complete, and feels certain that from an artistic standpoint the season will be a success. The subscription list is nearly filled, and by the time the opera season opens all boxes will have been taken. The artists are due here Nov. 8, and the opening performance will be given about 15.

J. Banker Phelps, representing Della Fox, is in the city. J. MARSHALL QUINTELL.

ATLANTA.

Bancroft, the magician, at the Lyceum performed many new and interesting feats in magic. The audience were well pleased.

Della Fox presented *The Little Trooper* and *Fleur de Lis* 15, 17 and matinee.

Ward and Vokes appeared in *A Run on the Bank* 14, 15 and matinee.

The Imperial opened 12, presenting for the first bill *Galatin*, a pretty and useful opera.

A very appreciative audience greeted Louis James's first appearance this week at the Lyceum 14. Sparta was given at the matinee and Romeo and Juliet at night.

The de Pasquall's appeared 19 in a concert for the benefit of the Grady Hospital to an audience of immense proportions. Selections from g and opera were very pleasingly rendered by Mr. and Mrs. de Pasquall, and the encores were numerous.

Della Fox came very near having to disappoint her audience 15. In making her toilet she pierced her eyeball with the bristle of a small brush, inflicting a painful wound. The care of a specialist was necessary, and only with great fortitude was she enabled to sing.

Rhcs, who has not been here in some years, comes to the Lyceum 21, 23 and matinee. The Merchant of Venice, Empress Josephine, and Mary Queen of Scots will be presented. The matinee 22 will be the 100th performance in the Lyceum, and popular prices will prevail. In celebration of this event, Manager Shape proposes to give pretty souvenirs to the fair sex.

Sidney Grundy's *Sowing the Wind* is announced for three performances beginning 21.

A Night's Frolic, which is new to Atlanta, is underlined for 20, 22 at the Lyceum.

The great metropolitan concerts are scheduled to be given here in November, December, January, February and March. Among the principals to appear are Lillian Nordica, Rosa Linde, Moritz Rosenthal, Camilla Toso, Rafael Joseffy, and Maud Powell. The prices for seats have been greatly increased, but as Atlanta is quite a musical town the venture should prove successful.

The first concert is to be given Nov. 25.

Barlow Brothers are booked for 30, 31 at the Lyceum. J. V. DUN AP.

CHARLESTON.

Manager Keogh's offerings at the Academy of Music last week were unusually varied and numerous.

To begin with, Della Fox graced the boards in *The Little Trooper* 13, and signaled her first appearance in the city by drawing a large and fashionable audience at advanced prices. The merry jingle of the opera, the graceful vivacity of the star, and the general excellence of the supporting co. left a pleasant impression. Harry MacDonough's work as Ghar was both clever and artistic, being far above the buffoonery of the usual operatic comedian.

Walker Whitelake in a scholarly and impressive portrayal of Hamlet to a small audience.

Mr. Rhcs 15 and matinee as Josephine and Mary Stuart drew houses of fair proportions.

Klison, the Mormon Wizard 16, 17 and matinee performed his wonderful feats to small but well pleased audiences. A return engagement is contemplated, when he will doubtless draw much better houses.

Robert Downing, booked for 21 has cancelled leaving the Academy dark until the advent of *Sowing the Wind* 24. Punch Robertson 25-29.

Gala Week will begin 25 when the city will be put in festive attire and numerous amusements provided for the hosts of expected visitors. Pain's Club spectacle will be exhibited at the Baseball Grounds during the week.

Ringling Brothers' Circus will be here Nov. 7-16. The city is fairly radiant under an avalanche of lithographic paper and the eager eyes of the small boy, white and black, are treated to a daily feast such as they never knew before.

Manager William Everette, representing Robert Downing, and Leslie Davis in advance of Punch Robertson were in the city last week.

R. M. SOLOMONS.

MILWAUKEE.

Robert Mantell began an engagement of four nights and two matinees 16 in *Moubara*, followed by the Corcoran Brothers and *The Face in the Moonlight*. Nothing could be more satisfactory than his Moubara, and the dual role of Fabian and Louis in the Corcoran Brothers. The co. supporting Mr. Mantell is an exceptionally capable one, making it difficult to single out any for special mention.

Trilly has played to good houses at the Bijou 18-24 and is fairly prominent. J. M. Colville at Sverigal and Marion Gray at Trilly are quite competent.

Manager Webster having decided to make a change at the Academy, the regular members of the stock co. were given a week's notice, and the performance of *The Colleen Bawn* on 17 ended the dramatic feature for the present. On Sunday, 18, a complete vaudeville programme was offered, composed of the following artists: Mr. and Mrs. Sidney Drew, in a one-act comedy, entitled *A Model Young Man*; De Moras, in a novel act of their own; the De Fillippo, French eccentric dancers; the Powers Family of bicyclists, the Robinsons, dancers; and Robinson and Baker, high jumpers. The programme proved to be very satisfactory, and the attendance has been good.

Several members of the Academy stock co. were fortunate enough to find engagements immediately after closing here. Among these are Jason Gordon and wife, who go to the stock in Pittsburg, as does Mildred Perry. Con Newman was not long in arranging with Col. Hopkins for his St. Louis stock co., where he played for thirty weeks last season, and is a prime favorite.

E. T. McDONALD.

MINNEAPOLIS.

At the Metropolitan Opera House in Minnesota was given week of 18, opening to a good-sized and appreciative audience. The co. was good throughout. A. S. Lipman, who was a great favorite with St. Paul theatregoers in the days of the old People's stock, appeared to marked advantage as Jim Radburn. Minnie Shustone made an excellent impression as Elizabeth Vernon. Jean Clara Walters was a vigorous and entirely satisfactory Mrs. Joe Vernon. A. J. Edwards and C. Riegle made friends as Dave and Joe Vernon respectively. Margaret Dibbin was somewhat of a disappointment as Kate. The Imperial Quartette added materially to the pleasure of the performance. Channey O'Connell 29-31.

At the Bijou Opera House Eddie Foy and his merry associates gave Off the Earth 18; fair business. Mr. Foy was an usual center of attraction, and kept the audience in continual laughter. Adele Farrington was pleasing as Prince Charley. Mary Marble caught the house as Dimples. Louise Wilkin looked well as Lana, and Oscar Hall did some clever tumbling as the acrobatic tramp. In Old Kentucky 25-31. The engagement of Mathews and Bulger in *At Gay Coney Island* week of 11 was one of the most profitable in the history of the Bijou Opera House.

Manager L. B. Scott, of the Metropolitan, and Theo. Hays, of the Bijou, both speak encouragingly of the outlook for the season. Business has been quite satisfactory at both houses thus far.

F. C. CAMPBELL.

KANSAS CITY.

The engagement of Richard Mansfield at the Auditorium 19-24 proved a notable event. The fine plays, magnificently acted, and the reception accorded the distinguished star and his co. was most fitting. The engagement opened with a magnificent production of *Merchant of Venice*, in which Richard Mansfield made a thoroughly pleasing impression. Everything about the production was complete. Beatrice Cameron, as Portia, gave a beautiful performance, and Henry Jewett, as Bassanio, one of great strength; the other members of the co. were all excellent. Among the other plays produced during the week were *The Scarlet Letter*, *Hamlet*, *A Parisian Romance*, *King Richard III.*, and *Dr. Jekyll and Mr. Hyde*. David Henderson's Opera co. 25-29.

The Coates enjoyed a season of large and thoroughly delighted audiences 19-24, on occasion of the lavish production of *Madame Sans Gene*, in which Kathryn Kidder assumed the title role most satisfactorily. Her performance was invested throughout with a charm and a piece made an instantaneous hit. Augustus Cook, who played Napoleon, made a splendid character of his part and Harold Russell as Marshall LeFebvre and Willis Grange as De Niepperg were both strong. In *Gay New York* 25-31.

Charley's Aunt, fairly presented, was well received by moderate-sized audiences at the Grand Opera House 18-24. Humility 25-31.

A Green Goods Man was fairly presented and drew moderately at the Ninth Street Opera House 18-24. Black Tribble 25-31.

Dainty Little Blossom and her jolly pathfinders appeared at the Ellis 19-24 in repertoire of printed plays. FRANK B. WILSON.

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DETROIT.

The engagement of Digby Bell and Laura Joyce Bell in *Host's bright comedy*, *A Midnight Bell* at the Detroit Opera House 15-17, was exceedingly successful and enjoyable. Deacon Samuel Tidd in the part of Digby Bell is handled by him in an artistic manner, and he has left a warmer feeling than we experienced before for the inconsistent but always "practical" old deacon. In the character of the old maid, Laura Joyce Bell leaves nothing to be desired. In the sewing circle scene at her house several musical pieces are introduced, in which the pleasant tones of her fine contralto voice were heard with all their old-time power. As for as the rest of the co. goes, some improvements could possibly be made to advantage, but, on the whole, the performance is good. Following the *Midnight Bell* came the *Brilliant*, the little people with whom everybody is on intimate terms both on and off the stage. We were all ready to give them a hearty welcome when they appeared on Monday evening, 19. We found that, while most of the old favorites have been retained, some few changes have been made, notably the taking of the part of Prince Florimel by Ida Brooks, who is new, but has already acquired the reputation of being one of the handsomest young women on the stage; also the taking of the part of Titania by Marie Celeste who has succeeded Marie Millard. A child dancer named Gertrude Carlisle is another addition. We were glad, however, to have Ida Mulla come back to us as Dame Drusilla, the part she won our hearts in last season, also pleased again to hear those melodious strains from the German band; to meet again the Brownie Duds, the policeman, and all the rest of the world-wide famed little people who took firm in the brain of Palmer Cox. It is even more brilliantly presented in so far as costumes, stage devices, etc. are concerned, than last season, and is certainly about the most elaborate spectacular production to-day in evidence. The engagement was for three evenings only, with one matinee.

The Detroit Opera House will be dark 22, but on 23 Joseph Jefferson opens a short engagement of two evenings, with a Saturday matinee. On the first evening and at the matinee Rip Van Winkle will be given, and a double bill will be presented on Saturday evening when *Cricket on the Hearth* and *Lead Me Five Shillings* will be given. The advance sale of seats has been very large and there will probably be a crush.

A special was run in at the Detroit 20, when Ian MacLaren gave a most delightful lecture and readings from his works to a very large and interested audience. Dr. Watson's stay in Detroit was very limited, hence the lecture had to be given in the morning.

Robert Hilliard in *Lost—24 Hours* will be at the Detroit 25-29. My Friend From India, which has been so successful in New York, was booked for the Detroit the latter part of next week, but its stay in the former city has been extended until the end of November, consequently we will have to wait a while longer.

A splendid revival of Bartley Campbell's *Siberia* has been put on at the Lyceum 18-24 and is drawing immense audiences each evening and at the matinees. Manager MacDonough has it in hand, and a credit to him it certainly is. In stage settings it is complete and artistic, and in the co. selected for the many parts the management has been felicitous. James Hennes is the hero; Jeanne Kennark is Sarah, the Jewess; Louise Druas in the part of her sister, and William Stafford as the villain, are others who deserved particular praise for the work they do. Next week, Mathews and Bulger.

My Uncle from New York is running all week at the Capitol Square, where it opened 18. The piece has been slightly remodeled since its appearance here last season, and is in many ways better. Harry Montague is taking the principal character well, and the support throughout is excellent. Clever specialties are introduced in the last act by Robert Raymond, Tom Mack and Madeline Francis.

The Dazzler is on at Whitney's, where it opened 18. It is of course all specialties—that is, any of it that is any good, and the programme is seemingly pleasing the patrons of the house. Some of the principal names in the cast are Will West, Ida Rodgers, Max Miller, Minnie Cline, Gertrude and Sanger and Riggs. Next offering Wyoming 18.

At Wonderland Theatre Manager Moore is offering a very good vaudeville programme this week. The Sisters Leigh have been re-engaged on account of the popularity of their dancing, and this week they are in what is called an "ambush" dance. Charlie Case, monologist, is entertaining in his stories and the Comopolitan Trio, Yale, Reno and Galpen, appear in a jumble of sketch, opera, ballads, etc. Capt. Laible and Annie Nelson, the illipitium duo, are also on the programme.

KINHAL.

GALVESTON.

Bert Coote and Nick Long displayed their merits to the pleasure of a large audience at the Grand 8. The performance was opened with a neat one-act sketch entitled *A Soldier of France*, in which Nick Long appeared to excellent advantage, and did his real work of the evening. The Other Man's Wife, the piece that followed, gave Bert Coote good scope for the exercise of his well-known abilities. The co. supporting this clever pair is adequate in every way and render competent aid. Next week, 8 Bells, Al G. Field's Minstrels, and Roland Reed and his co.

It was a wise move on the part of the management to shift the Coote and Long date from 7 to 8, the former being circus day (Ringling's).

C. B. Pomeroy, advance representative for 8 Bells, met with a severe fall in New Orleans, and was suffering from the effects of it while here.

Ringling Brothers' Circus had a very rainy day 7, notwithstanding which both performances were largely attended. Verdict: The best circus ever seen here.

At the Grand 8 Bells received fair patronage 12, 13. Several clever specialties constituted the redeeming points in an otherwise decidedly mediocre performance. Al G. Field's name is here regarded as synonymous with everything that is good in the minstrel art, and the aggregation flying his standard received hearty welcome at the above house 14, tendering in return the usual first-class entertainment, containing some new and attractive features; attendance big. Roland Reed, who is likewise a warm favorite with this public, added another link to his chain of successes 16, when he appeared in his new medium, *The Wrong Mr. Wright*, to the best house of the season. Isadore Rush rendered

\$100 Reward, \$100.

The readers of this paper will be pleased to learn that there is at least one dreaded disease that science has been able to cure in all its stages and that is Catarrh. Hall's Catarrh Cure is the only positive cure now offered to the medical fraternity. Catarrh being a constitutional disease, requires a constitutional treatment. Hall's Catarrh Cure is taken internally, acting directly upon the blood and mucous surfaces of the system, thereby destroying the foundation of the disease, and giving the patient strength by building up the constitution and assisting nature in doing its work. The proprietors have so much faith in its curative powers, that they offer One Hundred Dollars for any case that it fails to cure. Send for list of Testimonials.

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her accustomed good aid, and the supporting co. is, as usual, composed of excellent material. Next week, Rob Roy—Corine.

SAN FRANCISCO.

The Prisoner of Zenda, at the Baldwin Theatre 5-11, did an excellent business—in fact, the best that house has had this year. At the Saturday matinee, and also in the evening, the orchestra was taken out and the space filled with chairs in order to accommodate the audience. The advance sale of seats for the second and last week is even greater than the sale of the week just past. It is to be regretted that the managers did not make the engagement here a week or two longer, as The Prisoner of Zenda would surely have paid well for at least double the time booked.

Julia Marlowe Taber and Robert Taber open at the Baldwin 19 for a three weeks' season. They appeared in Rome, giving it three nights and a Saturday matinee the first week. Thursday and Friday of first week will be devoted to As You Like It, and Much Ado About Nothing Saturday evening. During the second and third week, besides giving a repetition of the productions of the first week, they will produce Romeo and Juliet, Twelfth Night and the Love Chase. When, just four years ago, Julia Marlowe Taber (then Julia Marlowe) was here, she made a great hit and was immensely popular. Now upon her return with a strong co. and three carloads of scenery she will undoubtedly make a great success. Already the advance inquiry of seats has commenced, and one lady has engaged one hundred for a theatre party.

The managers of the Baldwin are the first to take steps to stop the high hat nuisance. Upon entering the theatre each lady is handed a card bearing the following notice:

"The management earnestly requests ladies whose hats are of dimensions likely to obstruct the view, to remove their hats while in the theatre, as those back of them are entitled to an unobstructed view of the stage."

When the California opens similar notices will be given out at that theatre. As the ladies seem to take kindly to the new rule, it is to be hoped that other houses will adopt it.

At the Columbia Trilby is doing its second and last week. The week just past was an immense one at the box-office, and it was found necessary to place chairs in the orchestra space for the Saturday matinee, and also Saturday and Sunday evenings. Miss Crane, in the title-role, is as popular as ever. Charles Kent as Svengali is becoming more popular every day for his clever interpretation of that character. Gus H. Trider is making much of the part of Zui Zoi, and Little Willie falls to George P. Webster. Trilby closes its successful two weeks' season 17. The Broadway Comedians will, for the first time in this city, present Topics 19. The co. stays two weeks.

At the close of the grand opera season at the Tivoli, Satanella was put on for a week. Signor Abramoff being the only member of the grand opera co. in the cast. Satanella did a good business, especially at the end of the week. The comic opera opened 12 with Ferris Hartman's musical extravaganza, Babes in the Wood, to standing room only. Hartman received a big reception. The play consists largely of local hits and up-to-date songs. The music is bright and sparkling, instead of the two villains as in the original, two tramps are introduced, Wreny Willie and Dury Rhodes. Ferris Hartman is Wreny Willie and William H. West Dury Rhodes.

The Wife's Peril is the attraction at the Alcazar 15-16. It drew a good house the opening, and was exceptionally well put on.

Next week, The Ugly Duckling will be produced. L. R. Stockwell is doing his fourth and last week at Jerome's Grand Opera House. The co. is in Uncle Tom's Cabin. The opening night 13 drew a big house, and the sale of seats for the week is tremendous.

Anna Daly, the young Californian, will be tendered a farewell benefit 15 at the Native Sons' Hall. She leaves shortly for New York to join Rose Coghlan.

The first of the Hainrichs-John Symphonies Concerts will be held at the Baldwin Theatre 16. The sale of season tickets has been large enough to assure success. At the Friday concert Maurice De Vries is to be the soloist, and will render the aria from the first act of The Flying Dutchman.

JAMES F. J. ARCHINALD.

DENVER.

Business opened well at all the theatres week commencing 9, but was light for balance of week, and with no good reason therefor.

Madame Sans Gêne, which opened at the Tabor to the capacity of the house, is a production in every way satisfactory, and it scored an emphatic and deserved hit. Spectacular scenery, finely played, and magnificently costumed, it furnished a picture of life and manners in the time of Napoleon as once interesting and dramatic. Katheryn Kidder is an ideal Madame Sans Gêne, and is to be commended for the naturalness of her remarkable conceived and equally well portrayed characterization of a type almost unique in stage history.

Mr. Kidder was ably and intelligently supported by her large co. that it would be difficult to single out all the people who contributed to the perfect and pleasurable ensemble, but certainly Augustus Cook's Napoleon is a wonderfully good performance, while Harold Russell, Wallace Shaw, Willis Granger, Florence Lincoln, and Catherine Campbell all deserve mention. Following Madame Sans Gêne comes in Darkest Russia.

The Henderson Opera Comique co. is presenting The Merry War at the Broadway excellently and McWade, Tanager, Beatrice Mackenzie, and Tillie Tanager continue prime favorites. The next will be the last week of this co. at the Broadway, and success will be the bill. The National stock co. lingered for a week longer than its original season at the Orpheum, and this week we have been afflicted with the wild and lurid melodrama, The Fugitive. The productions by this co. have grown steadily worse, and we will welcome the advent of the "combination" at this house, even though the first one is The Bowery Girl, week commencing 19.

The Lyceum management have issued a postal card advertisement telling of the phenomenal business done by the St. Perkins co. week ending 10, people having been turned away nightly. An elaborate musical entertainment, under the auspices of the New York Club, will be given at this theatre 16.

James Whitcomb Riley appears at the Central Presbyterian Church 16 as one of the attractions of the Star Lecture Course.

All Hayman is in town.

Dave Henderson left for Chicago 12.

Peter McCort contemplates going to New York shortly in the interests of the Broadway, for which his genial and excellent manager is working with the same zeal and devotion to business that has always characterized his long managerial career. I predict great things for the Broadway next season, and even now it is going ahead in great shape.

F. E. CARTER.

PROVIDENCE.

Thomas W. Keene, supported by Charles B. Hanford and a good co., did a good week's business at the Providence Opera House 19-21. The repertoire comprised Louis XI., Richard III., Agamemnon, Richard III., Julius Caesar, Hamlet, and Macbeth of Venice. Holland Brothers 25-26, Wizard of the Nile 20-21.

Nellie McHenry was welcomed back to this city 19-21, after an absence of three seasons, appearing at Keith's Opera House during the week in her latest fancy-comedy, A Night in New York. She is the same jolly girl and gave a pleasing and entertaining performance. John Webster, Charles P. Morrison, and Henrietta Lee headed the supporting co. Business good. Andrew Mack in Myles Aron 20-21.

N. S. Wood presented his play Out in the Streets to very good houses at Lothrop's Opera House, week of 19. Mr. Wood was very successful in the leading character and was ably supported by William Fredericks, Thomas and Watson, Theresa Newcomb and the stock co. Special scenery was prepared and the performances were satisfactory. Max Freeman in The Celebrated Case 20-21.

The first in this season's series of concerts by the Boston Symphony Orchestra, Emil Paer, conductor, was given at Infantry Hall 21 before a very large and fashionable audience. Martinus Sieveking, pianist, was the soloist. The excellent programme brought forth hearty applause. The second concert is scheduled for Nov. 25.

Samuel Gordon, a member of the Nickerson Comedy co. which played at Woonsocket last week, was arrested in this city 20. It is alleged that he stole a gold watch and a diamond stick pin from one of the lady members of the co. He was taken to Woonsocket by the Chief of Police.

Ed Dunn, in advance of the Hollands, and Robert Black, of the Myles Aron co., were here during the week.

T. Wilson Remie left 20 to join the Ullie Akerstrom co.

Ed Hurst, of the Taunton Opera House, was here 19-21 assisting Manager Harrington at the Columbia.

The members of the Bostonians were entertained in various ways during their engagement here 18-27. Through the kindness of Henry A. Barker, of the Taunton Theatre co., they were made special members of the Providence Athletic Association for the week. Messrs. Paup and Landie attended a "smoker" at the Art Club 16, and Hilda Clarke was given a dinner at the Trocadero 14. She also attended the services of the laying of the corner stone for our new State House 15. The co. took advantage of their stay here and became familiar with portions of Dr. Jules Jordan's opera, Rip Van Winkle, which the Bostonians are to produce later.

A party of twenty members of the Rhode Island Wheelmen attended the opening of the Columbia 19. During the Providence engagement of The Wizard of the Nile 20-21, the management will arrange to have Fred Knighsing the role of Pharrigan. Mr. Knighsing is a Providence boy and made his debut last Summer in Reeves's opera, The Mandarin Zane. He is now singing in the chorus of The Wizard of the Nile.

By courtesy of Messrs. J. T. Fynes, of Keith's, Hilda Clarke and a party of friends occupied his box 17 and witnessed a performance of The Girl I Left Behind Me. HOWARD C. RIPLEY.

LOUISVILLE.

Donald Robertson and Brandon Douglas were the attractions at Macanley's week commencing 19 in The Man in the Iron Mask. The story is skillfully treated and is admirably played by the two stars and good co. in support.

The Diamond Broader was seen at the Grand Opera House for the same period for the first time here. Its sensational features proved attractive, and the play gave satisfaction to large audiences.

At the Avenue Gas Williams is a return to his former popular play, One of the Finest, demonstrated that it has lost none of its popularity. The engagement was for a week, and the evening house 19 was one of the largest of the season.

Sam Jack's Orange Blossom co. at the Buckingham proved a drawing card. The opening and concluding pieces were decidedly spicy, and the specialty people in the olio were up to the usual standard of cost. travel.

At the Bijou there were new views from the Vitascopes, and an entire change of specialty people. Those deserving mention were Hill and Hill, Spence and Sautelle, Florence Townsend, and the three Harris children.

James B. Camp, manager of the Grand Opera House, will join the Louisville Association of Passenger Agents upon their trip to the battlefields of Tennessee.

An entertainment for the cause of charity at Music Hall 18, Anita Muldoon and Carl Schmidt, the latter leader of the orchestra at the Auditorium, acquitted themselves most creditably.

Ralph Modjeski, one of the distinguished actresses, was a visitor here this week.

Herbert Clark and Louise Hamilton resigned from the Coon Hollow co. at the conclusion of the co.'s engagement here 17. They were succeeded by L. D. Bondell and Minnie Church, who had been members of the disbanded Lost in Egypt co.

Dolly Theobald, a bright little Kentucky, who was a member of the unfortunate Gottsall co. that went to pieces here, left for New York 20 to join Rice's Evangelists co.

The recently published stories to the effect that presidential candidate Bryan had theatrical aspirations and previous to his nomination had made some ordinary local interest from the fact that Ada Gray, with whom it was asserted he had played professionally, was a visitor in the city at the time the publication occurred. Miss Gray was interviewed, but declined to affirm or deny that Mr. Bryan had ever been a member of her co.

CHARLES D. CLARK.

ST. PAUL.

At the Metropolitan Opera House Denman Thompson's The Old Homestead was presented by an excellent co. under the management of Frank Thompson and William Warrington 18-21. The play has been seen here a number of times, and its scenes of homely New England life possess a charm interesting and enjoyable to many.

The scenery was realistic, and the singing of Etta Berger, A. C. Orcutt, J. R. Martin, and the quartette and choir was an enjoyable feature heartily applauded. John Barker was good in the role of old Josh Whitcomb, and met with merited recognition.

Lizzie R. Hall as Aunt Mattie gives a pleasing and natural interpretation of the part. Etta Berger was very clever in the role of the young girl, and the singing of Etta Berger, A. C. Orcutt, J. R. Martin, and the quartette and choir was an enjoyable feature heartily applauded. John Barker was good in the role of old Josh Whitcomb, and met with merited recognition.

At the New Grand Opera House in Old Kentucky was produced by a clever co. 19-21. The play has for several seasons been one of the city's great drawing cards at the Grand. The packed houses show that it is still a popular attraction with St. Paul theatregoers.

Laura Burt plays the part of Madge Brerly in a bright and clever manner that won the favor of the audience. Frank Dayton does good work in the role of Frank Layton. Mr. C. Clarke as Colonel Sandusky Boothill gives a decidedly good characterization, playing the part with noticeable finish. Pierce Kingsley was excellent as Joe Dovey, Charles K. French was pleasing in the part of Ned. Nita Sykes was very interesting and pleasing as Aletia Layton. Marion Wellington made a favorable impression as Barbara Holton.

The racing scene was quite an exciting and interesting feature. The Pickaninny brass band was greatly applauded. The performance took well. Trilby co. 20-21.

C. W. Sharp, manager Grand Opera House, Winnipeg, Man., was in the city past week and called upon Manager Scott of the Metropolitan. He is the manager of the St. Paul Theatre, and is in the city working up business for his attraction.

William Warrington, the genial manager of The Old Homestead co., reports the co. doing a good business.

Laura Burt, with in Old Kentucky co., is a great favorite at St. Paul theatregoers, and is regarded as a member of the People's Theatre stock co. Nita Sykes, with in Old Kentucky co., was for several years a resident of St. Paul.

Marion Wellington, with in Old Kentucky co., is the daughter of Attorney C. P. Wellington, St. Paul. She made a favorable impression on this her first appearance on the St. Paul stage.

GEORGE H. COLGRAVE.

JERSEY CITY.

The Great Diamond Robbery opened at the Academy of Music 19-21 to good business. The cast is strong and the play was enjoyed from beginning to end. The most interesting part of the production was the professional appearance in her own city of Selene Johnson as Mrs. Bulford, the adventuress. Miss Johnson charmed her admirers, as well as those who were not personally acquainted with her, for she played the part in a finished manner. At the close of the first act at the opening performance 19, the lady received from her friends two large baskets of flowers, and the audience by its applause proved that she fully merited the compliment. Rose Eytting as Rosebush is a capable actress and played the part in an easy manner. Annie Yonama received an ovation and made a hit. Fanny Cohen, W. A. Whiticar, Thomas Hunter, Joseph E. Whiting, George C. Sullivan, John Wilks and James B. Camp, all did good work.

At a performance at the Lyric Theatre, Hoboken, N. J., Manager Black saw one of his patrons show his appreciation of the performance by stamping his feet and pounding the floor with his cane. The head waiter was instructed to tell the gentleman that it was customary to applaud with the hands, not with the feet or cane. The auditor thus reproved turned around his left side for the usher's inspection, and the fact that the patron had only one arm became apparent.

Florence Binfley has again taken up a residence in this city. Her husband and manager, Charles Dittus, writes us from San Francisco "his business is fair, and that the coast is not what it is cracked up to be."

Herman Hauser, treasurer of the Herald Square Theatre, New York, collided with a wagon 15, while out riding with a party of wheelmen from New York. Mr. Hauser's bicycle was broken, his ankle fractured, and his face and arms bruised.

Lewis Morrison will give one performance of Richieu during his engagement at the Academy of Music 20-21.

Two theatre parties attended the Academy—one twenty and the other twenty-three—as a compliment to Selene Johnson in The Great Diamond Robbery.

The Evening Journal, of this city, is out in an editorial in our theatregoers to aid in supporting home theatre and visiting co. The remarks are pertinent.

The Hour Before Dawn, a four-act society play, by

MINNIE MADDEN FISKE

Under the Direction of Mr. A. M. PALMER,

Presenting a new play, from the German, by Marguerite Werlington.

THE RIGHT TO HAPPINESS

During the present season Mrs. Fiske will also present TESS OF THE D'URBERVILLES.

CHARLES E. POWER, Manager, 1432 Broadway, New York.

M. K. Osborn, of New York, will receive a trial performance at the Lyric Theatre, Hoboken, N. J., under the auspices of Jenny City Lodge of E. K.

The Schubert Glee Club is out with its announcement of three concerts—Nov. 24, Feb. 9 and April 21.

Business at the Academy of Music has increased at each performance, 19-21, of The Great Diamond Robbery. Edwin Knowles, co-manager of the co., was a visitor 21.

Manager Frank E. Henderson, of the Academy of Music, has been made an honorary member of the Railway Conductors' Club of North America.

OMAHA.

Otto Skinner opened a three night's engagement at the Crichton 15 in Hamlet and gave general satisfaction. His Romeo was even better received, but the co. as well as the star appears to best advantage in The Soldier of Fortune which closed the engagement.

Trilby 20-21, Lillian Russell 21, Madame Sans Gêne 22, in Gray New York 23.

Alfred R. Ellis's Darkest Russia has caused quite a sensation in local dramatic circles in the past ten days. Mr. Ellis's representative booked the piece at the Boyd while that house was under the management of D. W. Haynes.

When Crawford assumed management he announced that Haynes' bookings would be honored. Subsequently Darkest Russia was booked by Mr. Ellis at the Crichton, and he claims that he had notified Haynes that the engagement at the Boyd was canceled. Mr. Crawford insisted on the co. playing the engagement at the Boyd. He does not infer that Mr. Ellis has acted in bad faith, but that the effect of his error would be to keep one house dark which would of course result in further benefit to the rival theatre.

Crawford therefore asked the courts for an injunction to restrain Darkest Russia from playing at the Crichton. The judge decided that the original contract was a valid one, and issued the injunction for Oct. 19-21, but ruled that as any further engagement is illegal in Nebraska he would be unable to restrain the co. from appearing at the Crichton for Sunday performances, and so the piece was put on at the Crichton matinee and evening 18, and at the Boyd 19-21. The legal controversy proved a great advertisement and the attendance was large at both houses. The co. is an efficient one and the citizens of the city are thrilling in the extreme. The bookings at the Boyd are Charles's Aunt 22-23, The Old Homestead Nov. 3, 4, in Miss Mary 5-7.

BUFFALO.

Henry C. Miner's Human Hearts was produced by an excellent co. at the Lyceum Theatre week of 19 with Hal Reid, the author, in the leading role.

Mr. Reid as Tom Logan was very good. Bertha Belle Westhouse as Jeannette Logan had a thankful part, but her fine work was her enthusiastic applause. Baby Smalley as little Grace Logan was delightfully natural and childlike.

Human Hearts played to big business all the week. Davis and Keane's comedy, The Great Train Robbery, will appear week of 20.

Owing to the canceling of My Friend from India and of Sue the Star Theatre was dark week of 19. It will reopen 20 with Robert Hilliard in Lost-21 Hours and in The Memory.

Seid's orchestra, with Miss River King, pianist, and Marie Decca as prima donna, gave a very performance at Music Hall 19 to a large and very enthusiastic house. Both of the soloists were frequently encored.

After the concert Miss River King was the guest of honor at a reception given by Mrs. C. C. Manning and Charlotte Gregg, the latter a pupil of the pianist.

SAN ANTONIO.

Best Cost and Nick Long presenting The Other Man's Wife played to a fair business at the Grand Opera House 18-19. The co. gave general satisfaction.

Roland Reed in his new play, The Wrong Mr. Wright, drew large business 18.

8 Bulls did only a fair business 18, 17. A. G. Field's Minstrels opened to a packed house 18. He has an excellent co. this year.

Ed Cook, who went to Mexico to arrange for Luis Plater's appearance in that country, returned disappointed, as he was unable to make satisfactory terms.

Yank Newell passed through San Antonio last week on his way to Mexico to arrange the tour of The Black Crook through that country.

Mexico is not a theatrical Eldorado, and very few attractions can hope for success there.

Matie Barry has been in the city the past week arranging for the appearance of Corine.

It was rumored that Roland Reed had lost his voice in Memphis, but it appeared all right here.

Corine is underlined at the Grand for 20. The Private Secretary 21, 22, Rose Coghlan 23, Rob Roy 24-25.

TOLEDO.

The Thoroughbred's engagement at the Valentine was only moderately successful 18, 17, there being only fair houses present to witness Seabrooke and the excellent co.

Joseph Jefferson appeared once more as Rip to a fair house at increased prices 22. Digby and Laura Joyce Bell in The Midnight Bell did nicely 20, 21.

The People's is giving its patrons their fill of farce-comedy. The Duzier 15-17 gave way to The Hunter 18-21, which was in turn followed by A Booming Town 22-24. Business only fair.

Manager Rods has returned from New York, where he has been for the past week booking attractions. The Valentine will have the best on the road after election.

Duncan B. Harrison, manager of A Midnight Bell, is an enthusiastic McKinley worker. He jumped his co. to Chicago for registration, and will take them there to vote, when they go to Canton, playing there the night after election.

Digby Bell has signed a contract with Mr. Harrison, whereby he will be under the latter's management for an unlimited period. A new comedy will be produced each season, and their field of production will be confined to legitimate character comedies. James H. Palmer will be business manager of the organization.

INDIANAPOLIS.

Joseph Callahan opened at the Empire with a matinee 19 to a fair audience, business increased with each performance. Edison's Vitascopes adding much interest.

The American Vaudeville co. followed 20-21. At the Park Field and-d-Hammon's Drawing Cards did a large business 19-21. Murray and Murphy in O'Dowd's Neighbors close the week.

The English Opera House has been devoted to both Republican and Democratic meetings for the past few weeks. Jefferson comes 27 with a double bill, Cricket on the Heath and Lend Me Five Shillings.

The Grand Opera House has been dark since Mantell appeared. Thomas Q. Seabrooke, with Charles Frohman's Thoroughbred opens 22. E. J. Henley appears Nov. 24 and the Bostonians 6, 7.

Wilber makes his annual visit with his Opera co., opening at the Park 26 for a week's stay.

PORTLAND, ORE.

Albani appears at the Marquam 17, 20. W. H. Kinross, the well-known operatic director, will be given a benefit 20. Comedy, Alden Elliot in Fido Bonnet; Katie Emmett, in Walk of New York, and Jules Grant Opera co. in repertoire.

At Coydon's Edmund and George W. Day's farce-



TOUR OF 1896-97
Regular Season begins Nov. 16th.

MARGARET FULLER

"The Hebe of the American stage."

In Alexandre Dumas's last great play.

THE PRINCESS OF BAGDAD

Translated and adapted to the American stage by William Young, author of "The Rajah," "Pendragon," "Gone with the Wind," etc., supported by a

Company of Dramatic Artists.

Under the management of MR. HORACE WALL,

Care McConnell's Exchange, 33rd Street and Broadway, N. Y. City.

comedy, Town Topics, under the management of F. J. Kennedy, did 18. O. Southern week ending 17. It was the best co. of the kind seen here this season.

The singing and dancing of Nellie Bennett, Beatrice Norman, Elsie Nugent, Lillian Meckler, Laura Wainford, Lucile Miller, Mamie Welby, and Freda Paul was excellent. William Keller and William H. Mack's specialty work and singing scored hits. Phil Ott and Joseph Harrington, in grotesque dancing and singing, proved capital amuses.

The Portland Exposition of 1896 ended 17. It was a success, pecuniarily and artistically. It is estimated the \$10,000 earnest subscribed by Portlanders will be more than met by the month's receipts. Manager George L. Baker, in appreciation of his services, was presented with a gold-mounted, jeweled chain, for a watch chain charm, by the Exposition employees.

O. J. MITCHELL.

SHEA IN THE MAN-O-WARS-MAN.

All reports seem to agree that one of the conspicuous hits of the season has been made by Thomas E. Shea in The Man-o-Wars-Man. The piece was written by James W. Harrison, Jr., author of The White Squadron and Northern Lights, and it is said to be his best effort.

The play had a few experimental performances late last season. Last Summer the author and several mechanical experts worked on the production until September, when all of its novel effects were declared to be in first-class shape. The first regular presentation of The Man-o-Wars-Man was made this season at the Bowdoin Square Theatre, Boston, for a week commencing Sept. 21. It opened to the capacity of the theatre, and this gratifying condition was continued until the end of the engagement. It is said that for years no play has awakened more genuine enthusiasm in Boston than The Man-o-Wars-Man. Mr. Shea's interpretation of the role of a dashing young naval captain, Jack Conway, who is the hero of the piece, has been heartily commended. The mechanical effects and the elaborate scenery have also come in for a large share of praise.

In the last act of the play is shown a naval battle. The United States warship New Orleans, and the British Scorpion are seen fighting in the harbor of Corinto. There are the usual scenes of cannon, smoke from the guns, flashes of light after every regular disaster to the rigging of both vessels. As the fight proceeds the New Orleans shows her superiority. The main mast of the Scorpion topples over, a cannon ball pierces her bow, and finally the English warship sinks, while the excited spectators cheer for the victorious New Orleans.

Mr. Shea and the Man-o-Wars-Man are under the management of George H. Brennan, who formerly managed Joseph Haworth. His permanent address is McConnell's Theatrical Exchange, New York.

FOOTWEAR FOR ALL SORTS OF FOLK.

The Fall line of footwear exhibited by A. J. Cammeyer, Sixth Avenue and Twentieth Street, is one of the largest and finest ever shown in this city, and one of especial interest to the people of the stage. Satin slippers, sandals and oxford ties appear in all evening shades, with high or low heels; ballet slippers in principal evening shades, and black or brown slippers with velvet vamps or with ribbon bows and buckles. In ladies' shoes, leading features are natural wood linings, and shown that button or lace. The "true form" is a new style, and the latest toe is the "Berlin," a medium-round toe, raised in the centre to allow all necessary room without any surplus. Riding boots are shown in morocco, plain leather, enameled leather or russet, and bicolor boots of cloth, corduroy, goat-skin or glaze kid, high or low, or Louis XV. style, with leggings. For ladies who object to rubbers, a cork-sole shoe is provided, and there are felt shoes and slippers in endless variety. The children's department has a "junior" shoe of calfskin in button or lace, and a special school shoe, with nail-studded heels, for boys. A large variety of patent leather dress shoes and riding boots of patent leather, calfskin or russet-calf are shown, along with the "Harvard," a comfortable, medium-toe shoe, and the "Cornell," which corresponds to the ladies' "Berlin." A Kangaroo shoe is soft and pliable to tender feet. Mr. Cammeyer has fitted with shoes the De Wolf Hoyer and Francis Wilson companies, and is prepared to estimate for troops, ballets or individuals. Mail orders will be filled promptly, and the Fall catalogue, now ready, may be obtained upon application.

A SUCCESSFUL OPENING.

The opening of the season of the Lyceum Theatre, Denver, Col., with the St. Perkins company proved the widest of Manager Frederick Roda, as the receipts were the largest in the history of the house. On Tuesday, Wednesday, Thursday and Friday night hundreds were unable to gain admission. Extensive alterations have been made by the owner of the Lyceum property, under the personal supervision of the manager. The stage has been enlarged, electrical appliances of late date have been added, and traveling combinations will find the Lyceum stage, dressing-rooms, etc., thoroughly modernized and suitable for the proper production of any play.

Junction City, Kansas, wants attractions Nov. 16 to Dec. 15. Big U. S. Army post to draw from. Population 6000.

Don't make mistake

the generous applause they received. The Limited

Mail 18, 17; top-heavy business. Wang drew a large and fashionable 19. Ada Napier, a former pupil of the Utica University of Music, sang the role of Gillette and received generous applause and two bouquets of flowers. Hi Henry's Minstrels 20; large business; performance good, and quietly enjoyed by large audiences. Arthur Denning is clever, and was a favorite with the audience. Joe Jefferson Nov. 4, Dan's Sully 6, 7.

ROSELLEVILLE.—SHATTUCK OPERA HOUSE (H. A. Shinder, manager). The Wofford Dramatic Co. drew good houses 19, 20, presenting The Band of Cain, The Smuggler and Streets of New York. Thomas W. Keene Nov. 10.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Shinder, manager). Hogan's Alley 20. CHRONIC OPERA HOUSE (North and Kingsbury, managers). Morrison's Faust 22. Items: Morris and Kingsbury have booked many excellent attractions for the coming season, among which are Gilmore's Band, Hoyt's A Texas Steer the Gossams, Billy Van's Minstrels, and The Gay New Yorkers.

CATSKILL.—NIELSEN THEATRE (Kottz and Lampman, managers). Dark 19-20. James Young in Hamlet 20. Limited Mail Nov. 2. OPERA HOUSE (J. F. Gaylord, manager). House dark.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, manager). Joseph Murphy in The Kettie Gow 21 gave an excellent performance; good and well-pleased audience. Cotton King Nov. 3.

CANANDAIGUA.—GRAND OPERA HOUSE (McKee and Mather, managers). Harrison J. Wolfe opened 19 in David Garrick to fair business, but had light houses 20, 21. Mr. Wolfe and the Misses Conlin deserve special mention for their excellent work. Morrison's Faust 20.

PITTSBURGH.—SHEPARD OPERA HOUSE (C. H. Shinn, manager). Harrison J. Wolfe in The Persian Brothers and David Garrick 19, 20. Good performances to fair business. Ten Nights in a Bar Room 20.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager). Professor Leeds, hypnotist, closed week of 18 to large business.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager). House dark week of 19. James Young in Hamlet 19.

GLOVERSVILLE.—KARSON OPERA HOUSE (A. L. Covell, manager). Kennedy's Payers opened a week's engagement 19 to S. R. O. London Gavety Girls Nov. 2. Carrillo Concert co. (local) 3.

OWEGO.—WILSON OPERA HOUSE (C. B. Dunn, manager). House dark.

CORTLAND.—OPERA HOUSE (Walter Reed, manager). A Dark Night, booked for 19, failed to materialize. House dark 14, 25. The Spider and the Fly coming.

WAVERLY.—TEN NIGHTS IN A BAR ROOM 20.

OSWEGO.—RICHMOND THEATRE (J. A. Wallace, manager). Robert Hilliard cancelled. Side Tracked 21; (for business) seemed to please. Morrison's Faust 20; Joseph Murphy Nov. 3. Spider and the Fly 8; Tornado 9.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers). Dark week of 20. ACADEMY OF MUSIC (Olean Music Co., managers). Madge Tucker opened 20 for week to the world to splendid business and gave satisfaction.

LYONS.—MEMORIAL HALL (John Mills, manager). Dark 19, 24. Stetson's U. T. C. 20. Spider and Fly Nov. 7; Tornado 10.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers). Dark 19, 24. Morrison's Faust 21; Carter's Tornado Nov. 3; Pair of Jacks 6; Spider and Fly 11; Shore Acres 11; International Grand Opera co. 19.

ONEIDA.—MORRIS OPERA HOUSE (E. J. Preston, manager). Under E. Vance's Limited Mail 15. Crowded house; general satisfaction. Hogan's Alley 27. Items: Since the opening of the season the interior of the Opera House has been entirely repainted and decorated, giving it a very attractive appearance.

WAYLAND.—WEINBAUM OPERA HOUSE (Weinbaum Brothers, managers). Carl Brehn in Ten Nights in a Bar Room, booked for 22, failed to appear. Hart and Patten's Vaudeville Nov. 13.

HUDSON.—OPERA HOUSE. Uncle Tom's Cabin 19; business fair. Shore Acres 21.

GLENS FALLS.—OPERA HOUSE (F. F. Priddy, manager). James J. Corbett 19; packed house; performance very good. Shore Acres 27; James Young in David Garrick 30.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers). Morrison's No. 2 Faust co. gave admirable production to a very large and highly pleased audience 19. Dunbar as Napoleon was especially strong. Items: Charles H. Larkin, manager of Garton's Minstrels, was in town a few hours 16.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager). Hi Henry's had good attendance 17 and 18. Oriental America drew fair-sized business 19, 20; performance very satisfactory. Stetson's Uncle Tom's Cabin had good houses 22, 23. The Sumner's Comedy 20, 21. Items: By no Tataras (A. A. Penney, manager). The Gilded World had a moderate-sized business 19; James A. Riley, in A German Soldier 20, 31.

ROCHESTER.—LYCUM THEATRE (A. E. Wolff, manager). De Koven and Smith's The Mandarin co. appeared before large and pleased audiences 19, 21. Cook Opera House (E. G. Danc, manager). Emily Barker, supported by a competent co., presented Our Flat to excellent houses 19, 21. Saved from the Sea attracted big business 22, 24. A Texas Steer 20, 28. ACADEMY OF MUSIC (Louis C. Cook, manager). De Koven and Leonard's Hogan's Alley was produced to S. R. O. 19, 21; it was a go. The Smugglers was received by large houses 22, 24, 25. Sam Jack's Crochets 25, 31.

WARREN.—CLARK OPERA HOUSE (L. B. Bassett, manager). Hi Henry's Minstrels 19; good performance to S. R. O.; excellent band; Arthur Denning and Harry Leighton made hits. Kellogg Bird Carnival, Colored V. M. C. A. course, 21. Items: Owing to cancellation, house will be dark until after election.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager). El Peckins 19 to small audience. Harrison J. Wolfe in David Garrick 22 to good audience. Performance very good. He appeared in The Corsican Brothers 23 and in Hamlet 24. House dark week of 25.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers). Stetson's Uncle Tom's Cabin co. 30.

BALDWINVILLE.—HOWARD OPERA HOUSE (H. Howard, manager). The Heart of Oak was presented by local talent 19 to small house.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager). Side Tracked 22 to fair business. Faust 24, Hogan's Alley 25.

PERKINSVILLE.—DUPRE OPERA HOUSE (F. S. Cunningham, manager). Walter Kennedy Co. in Damon and Pythias, drew a good audience week of 12. The co. is a big improvement over last season's and gave first class satisfaction. In spite of the big Bremen's parade 15 the matinee and evening performance had packed houses; visiting firemen attended in a body 14. Joseph Murphy made his first appearance here in Kerry Gow 20 and drew a large and delighted audience. Shore Acres 30. Items: Fred S. Cunningham, who so far has managed the Opera House successfully, will continue in charge.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager). Ladies' Club to light houses 19, 20. A Pair of Jacks Nov. 5.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE (R. H. Griffin, manager). Hilyer's Wonders Oct. 27, 28.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager). Barlow Brothers' Minstrels 22. Items: Walter L. Main Circus 29; Ringling Brothers Nov. 16.

WILMINGTON.—V. M. C. A. AUDITORIUM. Lovett's Boston Stock in concert 20 to large and appreciative audience. Items: This is the beginning of a series of entertainments to be given under the auspices of the V. M. C. A.

NORTH DAKOTA.

GRAND FORK.—OPERA HOUSE (W. W. Robertson, manager). Fabio Romani 19 to a fair house; play good. Jule Walters in Side-Tracked 14 to a good house; play fair.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager). Fabio Romani 12; performance very ordinary. The five dances of Grace Hunter made a hit. The Schubert Symphony Club gave a highly enjoyable concert 15 under the auspices of the G. F. S. C. E. of Jamestown. Jule Walters in Side-Tracked 19; Gus Hege in A Genuine Gentleman 24.

GRAND FORK.—METROPOLITAN THEATRE (E. J. Lander, manager). Jule Walters' Side-Tracked was presented to fair business 18; performance satisfactory. Patrick and Thomas Barrett in their song and dance specialties were very clever. Georgia Minstrels 21; Katie Emmett 24; Gus Hege in A Genuine Gentleman 27.

FARGO.—OPERA HOUSE (C. P. Walker, manager). Clara Louise Thompson 16 in her new picture play entertainment was canceled by Manager Walker. Jule Walters in Side-Tracked 17. Receipts, \$347. Mr. Walters possesses unusual cleverness as a comedian.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager). Dark. PARK THEATRE (Harry E. Feicht, manager). Fields and Hanson's Drawing Cards 15, 17. S. R. O. was the rule. With the exception of Slattery's Minstrels, the concluding comedy, which is anything but funny, the performance would be most acceptable, as the specialties on the whole are first-class. Murray and Murphy's O'Dowd's Neighbors to good business 19, 21. Mark Murphy, a most thorough and typical Irish comedian, supported by a good co. of artists kept everyone in good humor. Items: Mique O'Brien doing the advance work for Joseph Callahan in The Lost Paradise, and Harry Chapman, representing Joseph Jefferson, were in the city 19.

HILLSBORO.—BELLE OPERA HOUSE (Frank Ayres, manager). The Mistic Midgits, home talent entertainment 23. The Gilbert Opera co. return engagement, in Macrot and Mikado Nov. 2.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager). Dark week of 21; South Before the War 22; New 8 Bells 26.

NORWALK.—GARDINER'S MUSIC HALL (S. C. Bradley, manager). House dark 11-17.

STUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager). The Rules of New York 17; good house. Leeds, hypnotist, 19, 23; business fair. South Before the War 24.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager). Mr. and Mrs. Robert Wayne in Buried Alive 12-17 to big business; good performance.

TRIO.—OPERA HOUSE (D. L. Lee, manager). House dark 18, 24. Joseph Callahan in Lost Paradise 26.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager). Fitz and Webster's comedy, A Breezy Time, delighted a fair-sized audience 17. Big business co. booked for 22 canceled their engagement. My Uncle 26.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager). Pulse of New York 14 to fair house. Only fair satisfaction.

LORAIN.—WAGNER'S OPERA HOUSE (C. M. Russell, manager). Columbian Vaudeville co. booked for 27 had disbanded. New York Theatre co. Nov. 2-7.

HAMILTON.—GLOVE OPERA HOUSE (Connor and Smith, managers). Clay Clement to a good house 15 in The New Dominion.

CANAL DOVER.—BIG 4 OPERA HOUSE (Bister and Gay, managers). J. C. Lewis in St. Plunkard 27; South Before the War Nov. 5; Three Gardeners 18.

Tiffin.—MORLEY'S OPERA HOUSE (Charles L. Bristol, manager). J. C. Lewis supported by Frank E. McNish and Sadie Hanson presented Si Perkins 21.

CANTON.—THE GRAND (L. R. Cool, manager). Sol Smith Russell presented A Bachelor's Romance 19 to the finest audience that ever assembled in this house. The orchestra was placed upon the stage and standing room was at a premium.

GALLIPOLIS.—ARIEL OPERA HOUSE (C. C. Clark, manager). Dark. Fied's Darkest America to fair attendance; performance gave general satisfaction. Edison's Vitaphone and vaudeville co. 26; South Before the War Nov. 3.

DEFAUC.—CITIZENS' OPERA HOUSE (C. H. Pierson, manager). A Breezy Time 15 to fair house; well-pleased audience. St. Plunkard 27; Dan McCarthy 28; Salter and Martin's U. T. C. Nov. 7. Items: Walter C. Mack, absent of Dan McCarthy who was here 21, displays the largest line of badges of any agent in the country.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Noda, manager). Thoroughbred 15; fine business. GRAND OPERA HOUSE (J. G. and H. W. Miller, managers). Merry World opened to fine business 19, 21. J. H. Wall 20, 31; Paradise Nov. 2-4. Gus Williams 7-7. H. S. Strasser, Tataras, O'Dowd's Neighbors 15, 17; good business. Rock's Players 19, 24. Railroad Ticket 26, 29.

LIMA.—FAIRBROT OPERA HOUSE (W. A. Livermore, manager). Clay Clement The Bells played a large audience 16; J. C. Lewis 21.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager). House dark week of 20. Boy Wanted Nov. 1. Ebling's Faust and Grimes's Cellar Door having cancelled dates Edison Vitaphone and Comedy co. 29, 31. De Haven Comedy co. week of Nov. 2.

PAULINO.—GRAND OPERA HOUSE (J. A. Gasser, manager). A Breezy Time 14; good house; audience pleased.

NEWARK.—MEMORIAL AUDITORIUM (Foreman and Roebrough, managers). The Pulse of New York 16; fair business.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager). South Before the War 19 to fair-sized house; inferior performance. Sol Smith Russell in A Bachelor's Romance to large and appreciative audience 20 at advanced prices. Too much praise cannot be accorded to co.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager). Al G. Fied's Darkest America to a large audience 29; performance good; receipts, \$600. Marietta Minstrels, home talent 20, 21. South Before the War 20, Dan Sherman Nov. 6; Gipsy German 11; Gilbert Comic Opera 19.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager). A Prodigal Father 12; good co. to fair business. Sol Smith Russell in A Bachelor's Romance 29. Items: BLACK'S OPERA HOUSE (Samuel Waldman, manager). Dark until after the election.

NAPOLION.—RINK OPERA HOUSE (J. L. Walter, manager). Mexican Troubadours canceled 16, 17. New York Theatre co. gave excellent satisfaction to fair business 15-17. Fast Mail Nov. 5.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager). McAnuley-Paton co. week of 12 to good business. South Before the War 21; packed house; good satisfaction. Fitz and Webster in A Breezy Time 27.

HUNTON.—MASONIC OPERA HOUSE (B. F. Ellisberry, manager). Darkest America 15 to a very large house; performance good. Lannigan's Ball booked for 31 canceled.

ELVIRA.—OPERA HOUSE (W. H. Park, manager). Kenton's Jolly Pathfinders 15-17; top-heavy house; co. poor. New York Theatre co. 26, 31.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager). Items: Palmer's Payers were billed for three nights commencing 8. On the arrival of the co., the leading man, William J. Horan secured an attachment to collect back salary. The receipts of the box-office were attached and the Horan went on to the stage and took the leading role in Struck Gas. After the performance Horan secured his money and left the city. Manager Robinson canceled the two remaining nights. A Canton hotel keeper attached the baggage for a board bill. The co. were stopping at the Windsor, but were turned out. Mr. Robinson paid for their lodging and the Artistic Empire donated breakfast, after which they departed for Cleveland, leaving two trunks.

OREGON.

BAKER CITY.—RUST'S OPERA HOUSE (Phil V. Nebergall, manager). The Miss Otis Ober co. finished a week's engagement 19 to fair business. Lincoln J. Carter's Fast Mail 29.

PENNSYLVANIA.

PHILADELPHIA.—PIERCE'S OPERA HOUSE (J. F. Roach, manager). A. G. Delamater's Comedy co. 15-17 to large and well-pleased audiences. Keller to the capacity 21 at advanced prices; best pleased audience of the season. Gilmore's Band 27; Mozart Symphony Club Nov. 4. Items: Manager Roach has severed his connection with the Clearfield house, and will hereafter devote his time exclusively to the Philadelphia Opera House—Lottie Walton, Phil Fisher, and L. W. Lawrence Hall of the Columbia Specialty co., joined the A. G. Delamater Comedy co. here 19. The engagement of Keller 22 was the most satisfactory of the season, both from a financial and an artistic standpoint.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers). Katie Rhodes closed a fair week's business 17. Peck's Bad Boy attracted a top-heavy house 21; Emily Bancker 24; Ward, Fulton Brothers, and De Ruz's Minstrels 29; Too Much Johnson 30; Miss Philadelphia 31. Items: George W. Gouhart, of the advertising forces of Buffalo Bill's Wild West, returned to his home in this city, and celebrated the event by a fine dinner to his friends 17.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager). Waite's Comedy co. opened a week's engagement 19 in Frohman's The Lost Paradise. Cameron Clemens as Reuben Werner, and Katherine Creg as Margaret Knowlton, were in special favor with the audience. Every member of the co. filled his part well, and the specialties received frequent encores. The band is also one of the features. AMERICA THEATRE (Mishler and Myers, managers). House dark 13-26.

SCRANTON.—THE FRONTRUNNER (Wagner and Reis, managers). Stetson's U. T. C. 17; matinee and evening, to large business. ACADEMY OF MUSIC (M. H. Burgunder, manager). Corse Payton in repertoire 14, 17, with matinees, to large business. Keller, the magician, to a packed house. DAVIS THEATRE (George E. Davis, manager). Edwin Hanford and Bella Hart in The Shamrock 15, 17 to good business. Robbie's Bohemian Burlesques 19, 21 to large business.

READING.—GRAND OPERA HOUSE (George M. Miller, manager). Hoss and Hoss amused large audiences 15, 17. Edwin Hanford gave a very nice performance of The Shamrock 19, 21. ACADEMY OF MUSIC (John D. Mishler, manager). A Bunch of Keys attracted a good house 17. James Young in Lady of Lyons and D. vid Garrick to very light houses 19, 20. The Kodak to fair business 21, 22. GILDER'S AUDITORIUM (Charles Gilder, manager). The White Crook gave a fair performance to good houses 19, 21.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detweiler, manager). A Night at the Circus to good business 16. Too Much Johnson 28.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager). Byrne Brothers' Bells 21 to S. R. O.; first class performance and pleased audience.

WELLSBORO.—EACHES AUDITORIUM (Dartt and Dartt, managers). Golden Hair and The Three Bears by local talent 23. Teachers' institute 26, 30.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager). House dark 21, 28.

UNIONTOWN.—GRAND OPERA HOUSE (Hirsh and Hirsh, managers). House dark 8, 31.

REYNOLDSVILLE.—REYNOLDSVILLE OPERA HOUSE (A. Reynolds, manager). A large audience greeted J. E. Toole 21, and were delighted with the performance. It was first class. Ellenwood's Merry-makers 24-3; Garry Owen Nov. 5.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers). The American Girl to fair business 16; both play and co. enthusiastically received. R. E. Graham as Ross Bolter came in for the lion's share of the applause; co. good. Violet Moore, Becky Kaufman, and Vetta Peters, deserving special mention. Pittsburgh and West's Minstrels drew a large and very appreciative audience 17; performance excellent.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kleckner, manager). Snow and Co.'s Uncle Tom's Cabin co. packed the house 19 and gave a good satisfaction. The Rachel Renaud co. 20-24, good business.

BEAVER FALLS.—SIXTH AVENUE THEATRE (C. Medley, manager). House dark 12, 17. 9 Bells 27.

CAMBRIDGEPORT.—SAVILE OPERA HOUSE (H. B. Wilber, manager). Sam T. Jack's co. 23.

OHIO CITY.—OPERA HOUSE (C. M. Loomis, manager). Madge Tucker co. 12-17 to light houses and poor satisfaction. 9 Bells 27. Items: Midnight Express, booked for 19, canceled.

LOCK HAVEN.—OPERA HOUSE (J. H. Musina, manager). John A. Himmelstein's Ideals 19, 21 to S. R. O., and gave perfect satisfaction.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers). Himmelstein's Ideals at popular prices 12-17 gave satisfaction and played to 2100 for the week. White Crook 24, Waite Comedy co. 26, Nov. 7.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchner, manager). Stowe and Co.'s U. T. C. co. 20 to a packed house. Co. gave excellent satisfaction.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dwyer, manager). Jane Coombs in Bessie house 9; fair business; performance excellent. Ed. F. Rush's White Crook co. 19 to S. R. O.; performance fair. Tony Farrell in Garry Owen 27.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager). Byrne Brothers' new 8 Bells played a large audience 17. The piece still seems to retain its drawing power. House dark 26, 31.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (David M. Rose, manager). House dark.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers). Keller 20 to a fair-sized and very appreciative audience. White Crook 22; U. T. C. 24.

BROWNVILLE.—THREE TOWNS THEATRE (L. C. Richer, manager). House dark week of 25, J. E. Toole 31. Items: The New York Theatre co. disbanded here 17.

JOHNSBURG.—ARNDTSON OPERA HOUSE (A. E. Scouler, manager). Dark except for political meetings.

NORTH EAST.—SHORT'S OPERA HOUSE (F. J. Carpenter, manager). Short and Gillett's Minstrels (amateur) 14; good house and good performance. Josie Miller in repertoire co. of 19; good houses and good co. U. T. C. Nov. 17.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers). Byrne Brothers' new 8 Bells was presented in a satisfactory manner to a large audience 20. Sol Smith Russell and his excellent co. in A Bachelor's Romance to a large and delighted house 21. Wilton Lackaye Nov. 1; Bostonians 5.

PITTSBURGH.—MUSIC HALL (C. C. King, manager). Keller, the magician, 16, 17, 18. Hopkins's Trans-Oceanic co. 17; large and delighted audience; one of the best specialties co. ever seen here. The Nawes received a regular ovation and every member of the co. was received with great favor. Gilmore's Band 30.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers). 8 Bells 16 played packed house. Pulse of New York Nov. 3; Games 6.

SHARON.—CARVER OPERA HOUSE (B. F. Davis, manager). House dark 24-Nov. 2.

MONTGOMERY.—NEW OPERA HOUSE (Thomas E. Grady, manager). The White Crook 23; house dark 29.

PUNXSUTAWNEY.—MAHONEY STREET OPERA HOUSE (J. Charles Fish, manager). The Marie Samer co., booked for 16, did not appear. Old Dan Tucker canceled 24. White Crook 26, Tony Farrell 31. Bunch of Keys Nov. 7; Sporting Craze 12; Harrison J. Wolfe 14.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager). Lewis Morrison in Faust took the capacity of the house at each performance 13, 14. Keller the magician 16, 17 to large and well-pleased houses. Corse Payton, supported by Etta Reed, in a repertoire of comedies, opened a week's engagement 19 to good business. MUSIC HALL (N. H. Brooks, manager). Tony Farrell in Kerry Gow opened 19 to a large and well-pleased house.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager). The Kirmess 12-17, under the direction of Miss Stewart, was a grand affair, artistically and financially. Dan's Sully 3, Thomas W. Keene 6, Magge Cline 13.

YORK.—OPERA HOUSE (B. C. Pentz, manager). Barlow Brothers' Minstrels 14 drew a fair house in opposition to big political demonstration. Entertainment very good. Etta Rhodes opened a week's engagement 19 at popular prices to fair business.

GREENSBORO.—KRAVITZ THEATRE (R. G. Cattan, manager). Keller, the magician, opened the regular season at 23 J. E. Toole Nov. 3. A Breezy Time 10.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager). The Nos Family in The Kodak 16, 17; good business; performance good. The Spooners, Cecil and Edna May, opened a week of repertoire 19 to large house.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager). House dark 16-21.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager). Nelly McHenry, booked for 22 failed to appear. Spider and Fly 24. Arnold Wolford in The Smugglers Nov. 2; The Bells of Shandon 7. Over Doud Byron 9. Engel Opera co. 13. Herrmann 17. Items: The Bijou Theatre is closed until after election.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager). Peck's Bad Boy performance good to fair house. OPERA HOUSE (F. J. Painter, manager). Garry Owen 15; house and performance good.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager). The Sporting Craze 30.

SHAROKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager). James Young presented David Garrick and

Katharine and Petruccio 17 to a large and delighted audience. At the close of the performance Mr. Young was called before the curtain, and he responded with a speech. Professor Day, hypnotist, opened 19-24 to large audiences. Gilmore's Band 29.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager). Daniel Sherman 17 and Tony Farrell 20 failed to appear. House dark 4, 21, 28.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager). W. le Concert was well received by a large and enthusiastic audience 19. Old Dan Tucker failed to materialize 19. Stowe's U. T. C. co. 22; The Ideals 26-31; Sporting Craze Nov. 7.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shonwell, manager). House dark week of 19. Home talent in A Prisoner of War 37.

TOWANDA.—HALL'S OPERA HOUSE (C. T. Kirby, manager). Towanda Minstrels, a first-class home talent co., to large houses 19, 20.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers). The Baldwins closed a week of fairly good business 17. Keller 31 had a good house. He has added new acts to a list of mysteries already bordering on the supernatural. THE BIRCH (John G. Foley, manager). Coming: Lester Frank and the Star Comedy co.

GRANDVILLE.—PALACE THEATRE (Albert Arnold, manager). The Sporting Craze 21 to big house and well-pleased audience. Carter and Clark were a pronounced success as the Dutch comedians and received several deserved curtain calls, while George H. Adams, the king of stunts, and William Courtright, as Stuttering John, shared the honors.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers). White Crook 21 to poor business. A. G. Delameter's co. 26, 28.

CLEARFIELD.—OPERA HOUSE (T. E. Clarke, manager). House dark 19, 24. Gilmore's Band 27; White Crook 30; Mozart Symphony Nov. 5.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager). Noss Jolity co. 23, 24.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager). The American Girl 14 to good audience. 8 Bells 23.

POTTSVILLE.—ACADEMY OF MUSIC (Ben J. Lander

FIELD AND HANSON: Chicago, Ill., Oct. 26-31, Cincinnati, O., Nov. 1-17, St. Louis, Mo., 8-14.
 FLYNN AND SHERIDAN'S BIG SENSATION: Paterson, N. J., Oct. 26-31.
 FLYNN AND SHERIDAN'S CITY SPORTS: Providence, R. I., Oct. 26-31.
 FAY FOSTER EXTRAVAGANZA: Fall River, Mass., Oct. 26-28, Worcester 29-31, Boston Nov. 2-7, Brooklyn, N. Y., 9-11.
GUS HILL'S NOVELTIES (Gus Hill, prop. and mgt.): Washington, D. C., Oct. 26-31.
 HYDE COMEDIANS: Cincinnati, O., Oct. 26-31.
 HOPKINS' TRANS OCEANICS: Newark, N. J., Oct. 26-31, New York city Nov. 2-14.
 ISHMAN'S OCTOBERONS (L. C. Walters, mgr.): Utica, N. Y., Oct. 27-29, Syracuse 29-31, Rochester Nov. 2-7.
 LADIE: Oct. 26-31, Washington, Del., Oct. 27-29.
 LONDON GAITY GIRLS (John A. Flynn, mgr.): Albany, N. Y., Oct. 26-31.
 MODERN TWENTIETH CENTURY MAIDS: Broom, Mass., Oct. 26-31, Brooklyn, E. D., N. Y., Nov. 2-7.
 METROPOLITAN BURLESQUE: Wilmington, Del., Oct. 26-31.
 MY UNCLE FROM NEW YORK: Wheeling, W. Va., Oct. 28, Pittsburgh, Pa., 29-31.
 NIGHT OWLS (Fred Rider, mgr.): New York city Oct. 26-31, Paterson, N. J., Nov. 2-7, Reading, Pa., 9-16.
NEW YORK STARS (Gus Hill, prop.; F. D. Bryant, mgr.): St. Louis, Mo., Oct. 26-31.
 ORANGE BLOSSOMS (Sam T. Jack, mgr.): Indianapolis Ind., Oct. 26-31, Cincinnati, O., N. Y., 2-7.
 PUGGLY'S TENNESSEE WARBLERS: Broom, N. J., Oct. 26-31.
 RUSH "EXCITATION": Philadelphia, Pa., Oct. 26-31.
 ROOF GARDEN BURLESQUE: Brooklyn, N. Y., Oct. 26-31.
 ROSE AND BARTON GAITY: Lynn, Mass., Oct. 27-29, Lowell 29-31, Boston Nov. 2-7, Brooklyn, N. Y., 9-14.
 REILLY AND WOOD: New York city Oct. 19-31.
 ROSE HILL: Buffalo, N. Y., Oct. 26-31.
 SAM T. JACK'S CREDULOS: Rochester, N. Y., Oct. 26-31, Albany Nov. 2-7, Troy 9-14.
 SOUTHERN BEFORE THE WAR: Mountville, W. Va., Oct. 27, Sistersville 28, Marietta, O., 29, Athens 30, Pomeroy 31.
 SAM T. JACK'S BULLFIGHTER: Brooklyn, N. Y., Oct. 26-31, Philadelphia, Pa., Nov. 2-7.
 TREMBLAG EXCITATION STARS: Steubenville, O., Oct. 27, East Liverpool 28, Rochester, Pa., 29-31.
VANITY FAIR (Fred J. Huber, mgr.): Grand Rapids, Mich., Oct. 26-31.
 VAUDVILLE CLUB (Weber and Fields, mgrs): Philadelphia, Pa., Oct. 26-31.
 WEBER OLYMPIA: Baltimore, Md., Oct. 26-31.
 WATSON SISTERS: New York city Oct. 26-31.
 ZERO: Fall River, Mass., Oct. 26-31.

MINSTERELA

AL. G. FIELD (John W. Vogel, mgr.): Greenville, S. C., Oct. 27, Dallas 28, 29, Shreveport, La., 30, Texarkana 31, Hot Springs, Ark., Nov. 1, 2, Little Rock 3, Pine Bluff 4.
 BOVD: Milwaukee, Wis., Oct. 28-30, Wauson 31.
 CLEVELAND AND HAVELY: Boston, Mass., Oct. 26-31.
 DOWNEY'S FAIRPLAY: Wa. Pa., Oct. 19— indefinite.
 GEORGIA UNIVERSITY GRADUATES (John E. George, mgr.): Winnipeg, Man., Oct. 30-31, Crookston, Minn., Nov. 2, Brainerd 5, Little Falls 6, Pergus Falls 9.
 GORTON'S (C. H. Larkin, mgr.): Berlin, N. H., Oct. 27, Lancaster 28, Littleton 29, Woodville 30, Worcester, Vt., 31, Barre Nov. 2, Randolph 3, Woodstock 4, Bellows Falls 7, Brattleboro 9.
MI HENRY: Troy, N. Y., Oct. 28, Schenectady 29, Hudson 30, Poughkeepsie 31.
 PRIMERHOE AND WENT (J. H. Decker, mgr.): Philadelphia, Pa., Oct. 26-31, New York city Nov. 2-9.
 SAILING MINSTERELA: Laramie, Wyo., Oct. 27, Cheyenne 28, Greeley, Colo., 29, Ft. Collins 30, Boulder 31.

CIRCUSES

BENTLEY: New York city— indefinite.
 FOREPAUGH AND SELLS BROTHERS: Natchez, Miss., Oct. 27, Vicksburg 28, Greenville 29, Clarkdale 30, Memphis, Tenn., 31.
 RINGLING BROTHERS: Tupelo, Miss., Oct. 27, Macon 28, West Point 29, Birmingham, Ala., 30, Opelika 31.

MINSTERELAND

CEVREORE (H. C. Danforth, mgr.): Tarrytown, N. Y., Nov. 27, Trenton, N. J., 9-15.
 D. M. BROWN'S EQUINES (John C. Patrick, mgr.): Springville, Utah, Oct. 27, Mercer 28, Eureka 30, 31, Mercer Nov. 2, Park City 4, 5, Coalville 6, 7.
 DAY (Hypnotist): Fred A. J. Dunwick, mgr.: Jersey Shore, Pa., Oct. 19-31, Bellefonte Nov. 2-7, Danville 9-14.
 EDWARDS VITASCOPE (J. S. McConnell, mgr.): Williamsport, Conn., Oct. 25-27.
 ELI PERKINS: La Harpe, Ill., Oct. 28, Valparaiso, Ind., 30.
 ELIASON (Magician; W. W. Tiltonson, mgr.): Richmond, Va., Oct. 27-28, Roanoke 29, Lynchburg 30, 31.
 GUS LAMB LINGER: Creston, Ia., Oct. 27.
 GUNNING (Hypnotist; Mahan and McCannan, mgrs.): Helena, Mont., Oct. 24-29, Phillipsburg Nov. 2-4, Hamilton 5, Missoula 9-14.
 HAUSNER (hypnotist): Geneva, N. Y., Nov. 5-7.
 LEADS (hypnotist): J. C. Davis, mgr.: Newark, O., Oct. 26-31.
 THE CALDWINS: Cincinnati, O., Oct. 26-Nov. 7.
 THE LEAS (Hypnotists): Thos. F. Adkin, mgr.: Nashville, Tenn., Oct. 26-31, Evansville, Ind., 9-14.
THE SAGES (A. B. McDole, mgr.): York, Pa., Oct. 26-31, West Chester Nov. 2-7, Pittston 9-14.

Pay week, Nov. 16, is all open; also Christmas. Fifty thousand people to draw from. Grand Opera House, Carbondale, Pa.,.

HARRY CLAY
BLANEY
 is doing well with Chas. E. Blaney's big success
ABOVE WANTED

St. Louis Star—Live all of Blaney's shows it proved to be a good one. Much interest centered in the star and he caught the house.
St. Louis Chronicle—Clayley Blaney knew what he was doing when he wrote A Boy Wanted to display his brother Harry's talents. He is up to date and very funny.
Cleveland Plain Dealer—A Boy Wanted. First-class, full of ginger. Harry Clay Blaney a hit.
Tulsa Bee—Harry Clay Blaney is a young man of decided talent and his occupancy of center of the stage does not pall upon one.

RAE AND HITCHCOCK
 —WITH—
ROBERT HILLIARD
 Season 1906-07.
FRED MOWER
 As COL. PRESTON.
 Fred Mower's Colonel Preston is as true to life as could possibly be presented and stands head and shoulders above the portrayal of the character as given here a year ago.—*Fargo (N. D.) Forum*.
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 Amateur entertainments directed. Amateurs coached and plays produced. Address Mingo.

TELEGRAPHIC NEWS

CHICAGO.

Election Excitement Affects the Theatres—
Crane's Political Prospects—Hall's Chat.
(Special to The Mirror.)

CHICAGO, Oct. 26.

The close proximity of the election has its natural effect upon the "show houses" here, and the business at the theatres has not been what might be called enormous. The average voter prefers to see a few idiots spill kerosene down the backs of their necks rather than sit through a performance these nights. Chicago is in the whirlpool of the campaign. The other night I heard an orator call it "cesspool," but I attributed the error to his keen sense of smell. Hanna is here and so is Jones. They are the respective stage managers of the big show. Jones has promised everything while Hanna has made but one promise. If Major McKinley is elected Hanna has promised to use his Canton flannel influence to secure for Comedian Crane the postmastership of Cohasset, Mass. Mr. Hanna occupied the late Lawrence Barrett's home at Cohasset one summer, and there he met and learned to love Mr. Crane. The other day he met him at the Auditorium Annex and promised him the job of reading postal cards at Cohasset if Willie is elected. That same night the comedian sent him a box for his wife's father, and called it a "post-office box." It will be handy for Crane down there. He's the only one in Cohasset who receives any mail.

Mr. Crane, by the way, has been doing about the best business in town, so far as the first class houses are concerned. He opened his third week last night with Franklin Fyles's play, The Governor of Kentucky, presented for the first time here, and next week he will revive The Senator for his last week. His company this season is better than last.

To-morrow evening the October dinner of the Forty Club occurs at the Wellington. Among the club's guests will be W. H. Crane, Nate Salisbury, W. H. Thompson, Joseph H. Worth, George Marion, Robert Mantell, Charles Hopper, Barney Reynolds, Richard Golden, Charles A. Gardner, Gus Kline, George Nash, Theodore Babcock and Sidney Drew.

W. A. Brady's company, presenting Under the Polar Star, the splendid melodrama which I had the good fortune to see on the great stage of New York's Academy of Music, arrived here to-day, but in order to put the stage in proper shape the performance will not be given until to-morrow night. W. S. Hart succeeds Frank Carlyle in the cast, and George Marion takes Leo Dietrichstein's part. Grace Henderson, W. H. Thompson, Theodore Babcock and Cuyler Hastings remain.

The many friends and admirers of the late Eugene Field will no doubt be delighted to know that his talented daughter, Mary French Field, has made a great success in her debut as a reader of her father's poems.

Bret Harte's play, Sue, recently seen by you at Hoyt's, went on at Hooley's for two weeks to-night and was well received. Joseph H. Worth, Annie Russell, Sam Reed and Theodore Roberts all made hits.

Last Wednesday afternoon a constable invaded the Hooley box-office and grabbed \$70 out of the drawer to satisfy an old claim against Ira La Motte, manager of Clay Clement. Manager Harry Powers had the man arrested for robbery, but he was discharged.

Clement, by the way, made quite an impression as Mathias in The Bells.

I see that Chicago has registered some 40,000 odd votes more than New York. That is bad stage management on the part of Gotham. Why didn't you fix the registry dates for August? One day during that month I met 43,182 actors on Broadway, between Thirty-fifth and Forty-first Streets, and each one of them told me he was going out for forty weeks Sept. 1. So you see you lost that number of voters by putting off the registry days.

Charlie Gardner, by the way, is one of the patriotic actors. He owns a home in Chicago and he came here to register, and will remain to vote. He says there is no use trying to play against torchlights. Meantime he will rehearse his old success, Karl the Peddler, which Con T. Murphy is writing up to-date for him.

This is Chimmie Fadden's last week at the Grand, where it has been doing well. Frank McKee was on here last week for a few days to see how it was going. Mr. Mansfield follows next week in repertoire. It pains him deeply to be obliged to follow Chimmie Fadden, but there appears to be no help for it.

Henry J. Byron's melodrama, Tried and True, is the feature of the Hopkins South-side bill this week. Harry Jackson has strengthened the dramatic company by engaging Frank C. Moynihan for policemen parts. Mr. Moynihan recently closed a successful police engagement in Milwaukee, under the direction of James Nelson, the first old man.

Maybe the Coliseum is too far from the city. At any rate, the Barnum show has not done the business it should do. It is a great exhibition. To-day it entered upon its second and last week.

Nate Salisbury is in town for a few days, also his noisy partner, B. Bill Cody.

The old-time standard attractions are upon us. The Theodore Thomas concert season has opened at the Auditorium and the Stoddart lectures are announced for Central Music Hall.

Over at the Haymarket yesterday Robert Mantell began his engagement in The Corsican Brothers. During the week he will be seen in The Face in the Moonlight, Monbars, Hamlet and Othello.

Down in Dixie is the bill this week at the Academy of Music, while Brother for Brother is being presented up at the Alhambra Theatre.

Charlie Gardner showed me an unique pass the other day. It read: "Pass two—account of sewing buttons on agent's vest."

David Henderson is here to prepare for the opening of the new Olympia with his opera company. The opening is slated for Nov. 10.

Donald Robertson and Miss Brandon Douglas appeared at the Lincoln yesterday in The Man in the Iron Mask and made a hit.

Will Lackaye will be with us in Dr. Belgraff, at Hooley's, after Sue—and McKinley. He has shown his usual good sense by engaging a fine company to support him.

Harry Alward sends me Olga Nethersole's latest photograph, which I can safely recommend to the Boston public library. The only thing visible to the unclothed eye is the top of the actress's head.

A troupe playing Kathleen Mavourneer, and including Zula Klack and other Zulus, is traveling around the country putting my name in the cast as playing Capt. Clearfield. Not guilty, your honor.

The clever writer in the Chicago Record, who ably fills the late Eugene Field's column, refers to Duncan Harrison's statement that William

Jennings Bryan was once an actor, and likens the presidential candidate to Fregoli. Mr. Bryan, he says, was once a dramatic critic. He was also a press agent and an actor. Likewise he was a proscenium arch, a box-office, and four cars of scenery. He was a property man, a fire curtain, a box of grease paints, and a set of blond wigs. He once appeared in Belpre, O., as a calcium light, and three weeks afterward, when his show opened in Athens, the home of General Grosvenor, he was the city billboard, and if you don't believe it, ask the General. He was at one date a quarter of a pound of burnt cork, and on another occasion he was an indestructible cloth tea rose intended for the lapel of the leading man's coat. Again, he was a three-sheet poster. Later, he was a trap-door in the centre of the stage, and, indeed, the only thing theatrical which he is not known to have been is the box office receipts and a writ of attachment upon them, and a constable to serve the same. Oh, there is no doubt of Mr. Bryan's theatrical career. "Biff" Hall.

WASHINGTON.

Loie Fuller Engaged for Humanity—The New
Columbia Opens Next Monday—Notes.

(Special to The Mirror.)

WASHINGTON, Oct. 26.

Thomas W. Keene, supported by Charles Hanford and an excellent dramatic company, opened to-night at Alhambra's Lafayette Square Opera House in Louis XI. to an audience that was both large and appreciative. Richellen, Hamlet, Julius Caesar, Othello, The Merchant of Venice, Richard III., and Ingomar comprise repertoire for the week. There was a large delegation from the local Elks lodge present in honor of Tragedian Keene's high connection with the order, he having been at one time District Deputy Exalted Grand Ruler at Large. Ada Rehan comes next.

The operatic comedy, Dorcas, is offered the patrons of Rapley's New National Theatre this week. A full house attended the opening to-night. The piece is admirably presented, the cast including Eva Davenport, Marie Millard, Drew Donaldson, Minnie Jarboe, Marie Davenport, William B. Ocker, Fred Frenz, Charles Bassett, and Charles Myers. Miss Philadelphia, with Willie Collier, comes next.

Shannon of the Sixth, a drama graphically describing an episode of the military history of British India during the Sepoy rebellion of 1857, opened to a big attendance at the Grand Opera House. W. H. Power plays the leading role in an earnest and convincing way, and he has the assistance of a thoroughly well-balanced company, comprising John F. Ward, who made a hit in a leading comedy part of a cowardly little Scotchman, A. Z. Chipman, John L. Ashton, Harry Lorraine, George Miller, Theodore Burkhardt, Mina Morris, May Sargent, Hatlie Neville and Clara Hathaway. The White Slave comes next.

John W. Isham's Oriental America, a really interesting combination of talented colored people presenting a programme that is much applauded, is the attraction at Rapley's Academy of Music. A third of the performance is grand and comic opera, with strong singing principals and well trained chorus. Peter F. Dailey in A Good Thing follows.

Al G. Field's Darkest America is at Whitesell's Bijou-Famil Theatre, presenting Frank Dumont's strong picture of negro life in its natural state of slavery and freedom. The participants are all genuine negroes, and their work is decidedly clever. J. Z. Little's The World comes next.

Gus Hill's World of Novelties, a straight variety show that is full of merit, opened to a large house at Kernan's Lyceum Theatre.

The new Columbia Theatre, which was to have opened to-night, will not throw open its doors until next Monday night.

Lloyd Moxley, the Washington bill-poster, died here Thursday of consumption. He was a resident of this city for the better part of his life, and was for many years connected in various ways with the theatrical profession. During the war he managed Caruso's Theatre, now Kernan's Lyceum Theatre, and after the war was manager of the old Canterbury Variety Hall. He was a business man that enjoyed a high reputation for square dealing, and his word was his bond.

Harry C. Fisk's benefit last Friday afternoon at Alhambra's Lafayette Square Opera House was successful, and a handsome sum was realized. Those that participated were Cushman and Holcombe, Louise Montrose, and Fielding, the juggler, from the Loie Fuller company; Minnie Church, Eugene Powers, J. F. Terris and L. D. Blondell from the Coon Hollow Company; the Ladies Verdi Quartette, the Male Quartette, H. W. Frillman and Thomas E. Clifford from The Sunshine of Paradise Alley company; Harry Bewley, from When London Sleeps company; Helen Lamont, the operatic prima donna, and Sam Collins, Vinnie Henshaw, Agnes Evans, Nettie Huffman and the Whitely Brothers from Weber's Olympia company.

Edward H. Allen severed his connection with the Grand Opera House as resident manager during the week. Treasurer Edward Edwards has been appointed by Managers Kernan and Rife to the position made vacant. Frank Allen, advertising agent, also resigned.

Loie Fuller, having finished her engagement at the head of the temporary vaudeville combination playing at Rapley's New National Theatre last week, will proceed to Denver, Col., to join W. A. Brady's Humanity company.

Nixon and Zimmerman were both here Thursday on a business trip concerning the Lafayette Square and the opening of the new Columbia, both houses being under their direction.

W. A. Brady was here during a portion of the week visiting the Loie Fuller company and arranging for Barrymore's starring opening in Roaring Dick and Co.

Manager W. H. Rapley is just getting about after a severe attack of illness that threatened pneumonia.

This is the farewell season of A Bunch of Keys. Manager Gus Bohner will present a new piece next season entitled A Run for his Money.

JOHN T. WARD.

BALTIMORE.

Ada Rehan at the Academy—The Week's At-
tractions—Notes.

(Special to The Mirror.)

BALTIMORE, Oct. 26.

Of all the delightful attractions that visit our city, none is looked forward to with more genuine pleasure by playgoers than Augustin Daly's superb company and that incomparable artiste, Ada Rehan. Consequently it was not in the least surprising to find the Academy of Music crowded with a fashionable audience this evening, and to hear the most generous and enthusiastic applause. The entire company came in for a share of the evidence of approval, the play being The Taming of the Shrew. Miss Rehan's

MR.
CLAY CLEMENT

BARON ROSENSTAUFFER in

MATHIAS in

"THE NEW DOMINION."

"THE BELLS."

Management IRA J. LA MOTTE, care Klaw & Erlanger's Exchange.

Katherine is truly a delightful creation, and we remember it as we do Jefferson's Rip Van Winkle, Edwin Booth's Hamlet, and Ellen Terry's Olivia. Percy Hawwell is just as fascinating as ever. Her acting has that degree of naturalness and easy grace that is in itself a charm. During the week London Assurance, School for Scandal, Love on Crutches, and As You Like It will be presented. The Daly company will be followed by The Lady Slave.

The Last Stroke is the attraction at Ford's Grand Opera House. That the Cuban question is a live one is demonstrated by the number of people who attend a play treating on that subject. Apart from that, however, the play has an interest of its own, and it is well interpreted. Frederic De Bellville, Oscar Eagle, Scott Cooper and Esther Lyons are too well known to need any comment on their work. Next week the attraction will be Cleveland and Haverly's Combined Minstrels.

Oliver Byron and Kate Byron produced at the Holiday Street their new romantic comedy, The Turn of the Tide. Mr. Byron is a Baltimorean, and is favorably known to the audiences of the Holiday Street. Mrs. Byron presents her conception of a certain phase of Irish character in Peggy. The audience appeared quite willing to take it as their conception also. The Byrons will give place to Jacob Litt's Shaft No. 2.

The Auditorium Music Hall will do a big week with the Boston Howard Athenaeum Star Specialty company. The bill presented is a good one. In the Palm Garden the Hungarian Orchestra still holds sway. Next week, W. W. Williams' Own company.

At Kernan's Monumental Theatre, Weber's Olympia drew a large house. It will give way to Gus Hill's World of Novelties.

Lillian Nordica will sing in concert at the Music Hall to-morrow. She will be assisted by Rosa Lunde and the Metropolitan Orchestra.

Willie Collier's burlesque work in Miss Philadelphia is particularly clever. Louise Allen does a new and effective dance in the course of the performance.

F. C. Schenberger is this season the business manager of the Auditorium Music Hall, and his up-to-date methods have contributed no little towards the success which the house has already achieved.

HAROLD RUTLEDGE.

PHILADELPHIA.

Five Midnight Performances Election Night—
Box-Office Prosperity—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Oct. 26.

Am happy that I am able to report continued good business at the majority of our places of amusement. Last week The Heart of Maryland, Sporting Duchess, Lady Slave, Castle Square Opera company, and Bijou Theatre played to capacity, with equal good prospects for this week.

The four weeks' engagement of The Heart of Maryland at the Broad Street Theatre has been a grand social and pecuniary success with its perfect cast, rich scenic production and absorbing plot. It will be followed by E. M. and Joseph Holland, week of Nov. 2; Georgia Cayvan in Squire Kate, 9; Frohman's Empire Theatre company, 16, two weeks; E. H. Sothorn, 31.

The Lady Slave has made a hit at the Chestnut Street Theatre, and is now in its second and last week. It is splendidly advertised and the talk of the town. Frank Daniels in The Wizard of the Nile follows Nov. 3, three weeks; Lost, Strayed or Stolen, Nov. 25, two weeks.

Herrmann, assisted by Adelaide Herrmann, is at the Chestnut Street Opera House, where he is warmly applauded for his marvelous feats. The spectacular dances of Madame Herrmann are very artistic and are given with striking light effects. De Wolf Hopper in El Capitan opens Nov. 2 for two weeks.

The Sporting Duchess at the Walnut Street Theatre is in its second week playing to capacity, and being in the syndicate the management have contrived to have the dates shifted around so that it can remain here for the coming week, although only booked for two weeks.

The present engagement ends its career at the downtown houses, as it is already booked for the People's Theatre week of Feb. 1. Roland Reed follows at the Walnut week of Nov. 9.

Joseph Hart, with the musical comedy, A Gay Old Boy, is at the Park Theatre, supported by Carrie De Mar, Flourette, Frank Gardner, Nellie Hartley, May Randall, Marion Martell, and a fully equipped company. Evans and Hoey in A Parlor Match, with Anna Held as an additional card, opens here Nov. 2, week. James J. Skelly has leased the theatre for week of Nov. 9, and will present an Irish play.

Faust, given at the Grand Opera House by the Castle Square Opera company, last week drew crowded houses. The Mascot, with the full strength of the company, comprising eighty people, is the attraction for week. Edith Mason, Rena Atkinson, William Wolf, William G. Stewart, Arthur Woolley, H. Perme, and Gertrude Quinlan deserve special mention. Carmen in rehearsal for week Nov. 2.

Mapleson's Italian Opera company, under arrangements with Nixon and Zimmerman, open at the Academy of Music on Nov. 2 for week.

The enterprising management of the Grand Avenue Theatre are sustaining their promise and reputation by presenting a succession of standard and attractive plays, and cast with the full strength of the company. For this week The Idler is the attraction, with Emma Maddern, Robert Drouet, Edwin Holt, Harry Davenport, Margaret Dale, J. B. Everham, Edwin Middleton, Jr., Lillian Lawrence, and Alice Sheppard in prominent roles. For week of Nov. 2, Mr. Potter of Texas.

The old-time minstrel, Lew Simmons, is this week one of the many attractions at the Bijou Theatre.

National Theatre this week has a monster card in The Great Diamond Robbery, presented by a famous cast of prominent artists, headed by Rose Eytine, Annie Veamann, George C. Boniface, Fanny Cohen, Joseph E. Whiting, Selene Johnson and others. It is equal to last season's production in every particular and will prove one of the best paying organizations on the road. James J. Corbett in A Naval Cadet comes Nov. 2; Heart of Chicago 9; Northern Lights 16; Cotton King 23; Power of the Press 30.

Midnight performances will be given Nov. 3 at

the Auditorium, Lyceum, Trocadero, Dime Museum and Kensington Theatre.

A spectacular scenic production of The Strangers is the attraction this week at Forepaugh's Theatre. Leigh, George Learock, Thomas Powers, Jr., Clifford Dempsey, Joseph Downs, John E. Martin, James L. Daly, Helen Beaumont and Jennie Ellison are deserving of special mention. The Corsican Brothers for week of Nov. 2.

The People's Theatre, under the new and able management of Fred Nixon-Nirdlinger, is becoming a factor in the amusement field and monopolizes the patronage in the Northeastern section of the city. This week, Robert and John B. Campbell, sons of Bartley Campbell, present the popular White Slave, with good scenic effects and a good company. War of Wealth comes Nov. 2; Fatal Card 9; Cleveland's Minstrels 16; A Bowerly Girl 23; Black Patti 30. Bookings to follow here are Hanson's Superba, The Sporting Duchess, and Peter F. Dailey in A Good Thing.

Primrose and West's Minstrels with their double company of forty white and thirty colored performers opened to-night at Gilmore's Auditorium to an immense house, and certainly are entitled to the credit of being a first-class organization, comprising the cream of the minstrel profession. The programme introduces modern minstrelsy, Howe, Wall and Walters in splendid musical act, Jimmy Wall, Miller Brothers' Diorama, and the most amusing cake walk ever seen on the stage. Primrose and West are great favorites, and worthy of the good esteem and kindly notices tendered them in this city. Weber and Fields's Vaudeville Club follow week of Nov. 2.

Pick's Bad Boy is at the Standard Theatre this week, with Frederick Wenzel as the Dutch groceryman and Little Dot Karrol as the bad boy, supported by a clever company of comedy and specialty people in novelty acts. Darkest America follows Nov. 2; J. Z. Little's World 9; Baggage Check 16; Shaft No. 2 23.

He only wanted one, and now he has got two, and both are girls. Nevertheless congratulations are in order for the popular business manager of the National Theatre, Joseph Kelly.

The opening of the Arch Street Theatre under the management of Joseph Tressi will take place afternoon of Oct. 31. English pantomime will be the feature, the opening attraction being Cinderella under the stage management of Fred Dixon, a veteran in producing pantomimes. There will be sixty ladies led by Camille Gautier in the four ballets, and during the three hours necessary for the presentation of the spectacle the curtain is not to be lowered.

Dumont's Minstrels with new burlesques are attracting fair patronage to their cozy Eleventh Street Opera House. Bicycle Crazy, or Scorching Through Jersey, is the principal feature.

Baerbohm Tree and his London company follow De Wolf Hopper Opera company at the Chestnut Street Opera House.

Horticultural Hall: Friday afternoon concerts weekly, to best class of society people. The annual Flower Show takes place here Nov. 10 to 14.

New Egyptian Hall, with Magician Eduard's performance, continues to paying patronage.

S. FERNBERGER.

CLEVELAND.

Jefferson Due at the Euclid—Plenty of Bills at
the Lyceum—Notes.

(Special to The Mirror.)

CLEVELAND, Oct. 26.

Sol Smith Russell in the new comedy written for him by Martha Morton, entitled A Bachelor's Romance, delighted the largest audiences of this season at the Euclid Avenue Opera House the latter part of last week, and it was regretted his stay was so short, the house being sold out at each performance. Mr. Russell's portrayal of the Bachelor Critic was a fine piece of quaint acting, with that touch of human nature for which he has become famous. Bertha Creighton as the Bachelor's ward shared the honors with Mr. Russell, and his entire support was good. Mr. Russell is to produce A Bachelor's Romance at the Knickerbocker Theatre in New York next season.

Nancy Hanks is pleasing a fine audience at the Euclid Avenue Opera House to-night, where it opened a short engagement of four performances. Ignacio Martinetti and Frank Tannahill, Jr., head a fine company, including Anna Boyd and other well-known artists. Joseph Jefferson will be seen as Rip Van Winkle on Thursday, Friday, and Saturday matinee, and on Saturday night he will give a double bill, Critic on the Hearth and Lend Me Five Shillings. The Brownies will be the attraction week of Nov. 2.

Digby Bell and Laura Joyce Bell, who have not been seen here for years, are the stars in A Midnight Bell at the Lyceum Theatre to-night and will remain all week. Next, the new Bells.

Paul Caseneuve, a new aspirant for stellar honors, opened a week's engagement to-night at the Cleveland Theatre, appearing as D'Artagnan in The Three Guardsmen. The supporting company is a capable one, and the large house was filled by an enthusiastic audience. Next week will be divided between Gus Williams and The Prodigal Father.

Rentz-Santley Burlesque company commenced what promises to be a successful week at the Star Theatre this afternoon and evening, being favored with crowded houses at both performances. Big Sensation company next week.

WILLIAM CRANTON.

CINCINNATI.

Fregoli at the Grand—The Merry World and
Other Bills—Gossip.

(Special to The Mirror.)

CINCINNATI, Oct. 26.

Fregoli began his engagement at the Grand to-night before an immense house. He simply achieved a continuation of his wonderful success, and the theatre will be thronged during his stay. Press Eldridge was received cordially also. Nancy Hanks comes the following week.

At the Walnut last night Pret and Mrs. Samri Baldwin, the White Mahatmas, began a two weeks' engagement. To them the occult and mysterious seemed as plain as day, although puzzling to their spectators. They were assisted

by a number of good vaudeville stars, and the entertainment furnished was an excellent one.

The Merry World is making its second visit to Cincinnati. It opened last night at the Fountain to a full house. The many clever hits were applauded heartily.

At the star the rousing comedy, Jolly Old Chums, began a week's engagement yesterday afternoon. Hennessy Laroye assumed the principal role to the satisfaction of the audience, which was of the usual Sunday size.

Fallen Among Thieves had its first production here at Heuck's yesterday when two performances were given testing the capacity of the house.

Robinson's has the musical comedy drama, Old Tennessee, and an excellent house was in attendance yesterday. There are a number of colored people in the company who introduce jubilee singing, buck and wing dancing, etc.

Manager Anderson, of the Fountain Square, is back from a ten days' visit to the East, where he went in search of novelties.

The Baldwin do not give any matinee during their engagement at the Walnut. At the Grand Regoli gives a matinee on Friday, bringing his engagement to a close on that evening as he is billed to open at New Orleans Sunday night.

M. C. Anderson is engaged in getting together a vaudeville company for the Midwinter season. Elsie DeWolf and May Robson of Charles Frohman's stock company were recipients of social attentions while here last week.

The sixth week of the vitascope is now announced at Heck and Avery's Museum.

WILLIAM SAMPSON.

BOSTON.

Many Changes of Bill at the Hub-Benton's Theatrical Chat.

(Special to The Mirror.)

BOSTON, Oct. 26.

Every theatre in the city, with but two exceptions, makes a change of bill to-night.

At the Hollis Street Empire Theatre company opened its annual engagement in The Ben-It of the Doubt, while other pieces of the repertoire will be produced before the company leaves. The absence of Henry Miller from the company will not occasion any marked grief among the matinee girls of Boston, for William Faversham was always a great favorite with the young women, and his promotion caused many a flutter of joy in their hearts.

The Fremont falls into line and gives a variety show this week. The organization is a special one, headed by Cissy Fitzgerald, who was supported by a number of variety stars who have appeared at Koster and Bial's in New York. The most interesting part of the performance to Boston theatregoers was the presence of Gertrude Mansfield, whose father was for a number of seasons manager of the Grand Opera House.

"Oh, Marguerite," sang all the boys at the West End, and then flocked to the Bowdoin Square to-night to see Maggie Cline in On Broadway. As a variety star the sweet singing Maggie has been at the head of Boston favorites, and her addition to the list of regular stars received an emphatic endorsement to-night.

Another Gilbert and Sullivan revival was made at the Castle Square to-night when The Pirates of Penzance was capably given by the lyric stock company of Boston. The comedian of this organization, Oscar Girard, has made himself especially well liked in this city by his capital work thus far, and critics have praised him most enthusiastically for his cleverness. I hear that Princess Ida, Utopia Limited, Ruddygore, and a number of other Gilbert and Sullivan operas are to be revived this season.

William Barry at the Columbia began his annual engagement to a big house. One of the pleasing features of the Columbia last week was the presentation to Andrew Mack of a gold-headed cane. Among those who were present at the dinner at which this was done were Congressman Fitzgerald, City Messenger Leary and enough ex-Aldermen and Common Councilmen to fill the dining room of the American House. All those present were schoolmates of the comedian at the old North End.

Cleveland and Hav-riv's Minstrels opened an engagement at the Boston to-night, and as this was the first minstrel show to strike the Hub this season the house was full.

The Two Little Vagrants will only remain at the Museum one week after this. A change in cast will be made before the company leaves Boston, because Mary Hampton has been transferred by Charles Frohman to be leading lady of E. H. Sothern's company. Her place in The Two Little Vagrants will be filled by Annie Irish.

There is no truth in the report that Eugene Tompkins is going to take possession of the Tremont Jan. 1. Mr. Tompkins said the other night, "There is nothing in it whatever. You can deny it in toto," while J. B. Schofield, of the Abbey, Schofield and Grau corporation, said that "Mr. Tompkins has not money enough to hire the Tremont Theatre. We have a nineteen-year lease, but it is not for sale."

The Playgoers' Club had an unusual experience last week, when the Rev. A. A. Berle delivered an address on "Why I Don't Go to Plays or the Theatre." He frankly admitted that he did not go to theatres, and yet he did not hesitate to make a sweeping denunciation of plays and players.

John C. Mullaly, musical director of the Hollis Street, has just purchased another piece of land in Dorchester. He will build a two-family house on the lot.

Arthur Clark will return to New York and will not be a company The Wizard of the Nile the entire season.

Galvin, the flutist of this city, sent floral tributes to the funeral of Henry E. Abbey in accordance with the cable wishes of Mr. and Mrs. Beerbohm Tree, Wilson Barrett and John Hare.

Fanny Davenport is to make next season a production of a new drama by an American author. She will play a season of six weeks in this city, Ben Stern says. Her coming tour will extend to the Pacific coast, and she will carry with her a special baggage train of six cars.

It is to be hoped that Biondi, who is at Keith's this week, will make a more popular impression than Fregoli did. After Fregoli had gone, Bostonians began to realize that they had lost a great opportunity, but it was too late.

Harry Woodruff, who is now at Harvard, says that there is no truth in the report that he is to play the principal part in Paul Potter's dramatization of "The Martian" by George Du Maurier. He said he had heard nothing whatever about such a plan.

The recent benefit for the widow and children of J. W. Kelly resulted in the raising of \$3,043.91. A club has been organized to be known as the J. W. Kelly club.

Eugene Tompkins has been fined \$50 for allowing a concert not sacred in the Boston on Sunday, May 3. The case was started by the Watch and Ward Society on account of the concert by Sousa's Band, and the case was pushed from court to court until finally what

constitutes sacred music was decided in the Superior Criminal Court. The case was one of special interest to theatrical and musical people.

Olie Redpath, whose clever work is one of the principal features in this year's revival of The Strange Adventures of Miss Brown, has received no little praise and attention during her engagement at the Park. Miss Redpath's versatility gives every indication of making that clever little artist a most brilliant future.

As a compliment to Max Hirschfeld, the musical director of the Castle Square, a testimonial performance of M. Nos in Egypt will be given in the Music Hall Nov. 29. The letter proffering the testimonial was signed by many of the most prominent musicians of Boston.

Sue will be one of the coming attractions at the Museum.

Joseph F. Wagner has been married a year and the men at the Hollis Street presented him with a china cabinet in honor of the anniversary. Vincent T. Featherston made the presentation speech.

Charles Leonard Fletcher is going out under the management of F. H. Claflin, opening at the Lowell 26. He will present Mr. Claflin's new farce-comedy in this city.

JAY BENTON.

ST. LOUIS.

Deacon Brodie the Opening Attraction at the Fourteenth-Attractions of the Week.

(Special to The Mirror.)

ST. LOUIS, Oct. 26.

Richard Mansfield, supported by a capable company, commenced his engagement at the Olympic Theatre to-night, appearing in The Merchant of Venice, which was given on a very elaborate scale. His supporting company is one of unusual excellence. The advance sale of seats give indication that the week's engagement will prove a very important event. The Merchant of Venice will be repeated at the Saturday matinee. Richard III will be given to-morrow night, and also on Friday night. Beau Brummell is announced for Wednesday night, and the Wednesday matinee. Thursday A Parisian Romance will be produced, and Dr. Jekyll and Mr. Hyde is the bill for Saturday night.

The English comedy, Thoroughbred, was presented at the Century Theatre last night before a fine audience and made a hit. Thomas Q. Seabrooke, who took the leading comedy role, was very funny, and he was ably supported by such excellent people as Edgar L. Davenport, H. M. Pitt, Charles W. Butler, Isabelle Evenson, Maggie Holloway Fisher, Maud White and others. The production was put on with handsome stage settings.

Jim the Penman played to large audiences at the Hagan Theatre yesterday afternoon and evening. It is presented by a strong company. The leading character was well acted by Frank C. Bangs, and he was ably assisted by W. T. Ashley, and Marie Edith Rice, who gave fine personations of their respective roles. Special scenery was prepared by the local management.

On the Mississippi is paying its annual visit this week at Havlin's Theatre and the two opening performances drew big audiences. Many new scenes and features have been added since its last appearance here. While the leading members of the company played their parts in a very strong manner, the work of Valeria Baguere was particularly good and she repeated her success of last season.

Lucile Chenoulet Nunn, who is in the cast of Thoroughbred, is a St. Louis girl, and one of the late John W. Norton's pupils.

The opening attraction of the Fourteenth Street Theatre has at last been announced by Manager George McManus. It will be a revival of Deacon Brodie with E. J. Henley in the leading role, supported by a strong company including R. F. Cotton, Helen Robertson, and Sara Stafford. The opening will be Sunday evening, Nov. 8.

M. J. Gallagher continues to give his songs between acts at Havlin's Theatre. They are proving an entertaining feature, and Manager Garen deserves credit for his unique ideas.

W. C. HOWLAND.

PITTSBURG.

Henrietta Crossman Joins the Avenue Stock Company—Current Programmes—Items.

(Special to The Mirror.)

PITTSBURG, Oct. 26.

A fine audience entirely filled the Alvin Theatre to-night where Stuart Robson, supported by Madame Janaschek, appeared in Mrs. Ponderbury's Past. As a curtain raiser Mr. Gilman's Wedding was given. The advance sale is large. Next week, Kellar.

Nellie McHenry and her jolly coterie of comedians made merry to a crowded house at the new Grand Opera House this evening. A night in New York was the bill. The new songs, taking dance and the efforts of the Marguerite ballet dancers were much applauded. Superba follows.

At the Bijou, Frank Bash opened to the capacity of the house. Girl Wanted has had the pruning knife applied to it since its last production here, and the improvement is noticeable. Next week, Siberia.

Manager Davis has added Henrietta Crossman to his Avenue stock company, and this week Henry J. Byron's War to the Knife will be produced by the company. Lydia Yeamans Titus, assisted by Fred J. Titus, leads the vaudeville entertainment. Alice Raymond, Charles A. Loder, Smith and Campbell, Thompson and Bunnell, May Hughes, and others are in the bill. The business at this house is enormous. The cinematograph will be retained indefinitely.

Harry Montague and a company of comedians will produce My Uncle from New York on Friday and Saturday at the East End Theatre.

The Hopkins's Duquesne Stock Company produced The Plunger at the Duquesne and made a strong hit. The vaudeville bill consists of Sig. A. Liberati, Florence Tisdale, George Evans and O'Rourke and Burnette. The attendance continues good.

Walter Loftus is in the city in the interest of 8 Bells.

Manager Charles L. Davis, of the Alvin, will probably go to Europe shortly.

The Wizard of the Nile comes to the Alvin at an early date.

Sam Devere opened at the Academy of Music to-night to a very large audience. A good bill was given. Next week, Robie's Bohemia Burlesques.

EDWARD J. DONNELLY.

OUT-OF-TOWN OPENINGS.

(Special to The Mirror.)

CHICAGO, Oct. 25.—Donald Robertson and Brandon Douglas opened here in The Man in the Iron Mask to capacity matinee and night. Fine company and magnificent production.

MILWAUKEE, Oct. 25.—There have been many big houses under the Bijou roof, but Harry Clay Blaney in A Boy Wanted capped the climax. Both performances to-day, matinee and night, were sold out long before

the rise of the curtain and hundreds were turned away. I predict a great week's business. A Boy Wanted is a splendid popular attraction.

JOHN C. SANDERS.

RICE'S NEW PRODUCTION.

"I am hard at work these days on my next new production, Alice in Wonderland," said E. E. Rice to a MIRROR man yesterday. "I am writing the music, and Joseph Herbert is doing the libretto. If our hopes are realized, the burlesque will be done in about eight weeks—just when the Christmas holidays set in. Of course it's too early for me to tell you much about the piece. It will follow Lewis Carroll's famous nursery tale very closely. The story, as you know, is full of meat and ought to yield a very effective burlesque."

"How about the version of Excelsior that is being done here at the Gaiety Theatre?"

"It's probably the most bare-faced piece of piracy that was ever perpetrated. Right here in New York at a Broadway house! Think of it! Of course, this manager has the right to do Excelsior burlesque; the title is an old one and free for all. But this man goes to the extreme of audacity. He takes my music, my ballets, my stage settings, my dialogue, the make-ups of the characters—everything, in short, that made the success of my production. Frank Dumont is named on the programme as the ostensible author of the burlesque."

"And you have no remedy?"

"I wish you'd show me a remedy. If all the New York papers, following the example of THE MIRROR, would expose pirates they would at least be forced out of the local field. But as matters stand, I am powerless to restrain this man. In Boston an attempt was made to enjoin him, but without avail."

Edward F. Rush, proprietor of the Excelsior company, admitted to a MIRROR reporter that there were points of similarity between his burlesque and Mr. Rice's version. "But there is not a single line of dialogue, not a bar of music, not a dance step in my production that can be traced to Mr. Rice's," said he. "I presume that anybody is at liberty to do an Excelsior burlesque. The title has been used often enough before Mr. Rice utilized it. I once saw a show called Excelsior several years ago, and at this late stage of the game, I've got as much right to the title as Mr. Rice. As a matter of fact, the title is all that is valuable. I am having my show rewritten, and when we play Hyde and Behman's in Brooklyn next week after there won't be a grain of Rice left in it."

UNDER THE BLACK FLAG.

Buckler's Stock company is in Virginia pirating The Wages of Sin.

Managers at Moberly, Macon and Mexico, Mo., recently harbored the Frank E. Long pirates.

S. B. Ricaby writes from Thomasville, Ga.: "I noticed in the Savannah Morning News of Oct. 21 that the Punch Robertson repertoire company had The Cotton Spinner billed for the matinee of that day at Greenwall's Savannah Theatre. This play and title are controlled by Rich and Maeder, who now have a company on the road with it. I immediately telegraphed Manager Coburn not to let them use the play or title. He answered that they were to play The Factory Girl, and not The Cotton Spinner. However, they used the title, which certainly constitutes a piracy." "I don't know whether The Cotton Spinner and The Factory Girl are one and the same play," said W. B. Sees kind to a MIRROR man, "but if Messrs. Rich and Maeder's rights have been infringed upon in any of our theatres, you may be sure that we shall do our best to punish the pirates and 'squell' them. We don't allow pirates in our theatres and, aside from the fact that Rich and Maeder are personal friends of mine, I should make thorough investigation of the matter."

One W. Gault Browne, whose address is an obscure Illinois town, is sending circulars to repertoire companies offering all sorts of copyright plays "reduced to \$5 each, two for \$5."

SUCCESS OF THE SPORTING DUCHESS.

The Sporting Duchess, with a greater star cast than that of last season, has made such a pronounced success in Philadelphia that the original engagement of two weeks has been extended by adding the week booked for New York at the Murray Hill Theatre, which engagement will be played later. The receipts for the first week at Philadelphia were far in excess of the record of the corresponding week last season, which was regarded as phenomenal.

MADAME MODJESKA MAY TOUR.

Frank L. Perley has received a letter from Count Bozenta announcing that Madame Modjeska is again in perfect health and ready for work, but will not consider playing until after the holidays, when it is quite likely she will tour the territory west of Denver. A long tour, however, is not to be considered.

A NEW OPERA FOR THE BOSTONIANS.

The music and book of a new opera by Victor Herbert will be read to-day (Tuesday) to the Bostonians at the Murray Hill Theatre.

ENGAGEMENTS.

Claude Gillingwater, by Charles Frohman, to originate the part of Moncton Curtis in Honors Are Easy.

Estelle Dale Poland, by Augustus Pitou for the leading role in The Power of the Press.

Rachel Sterling, by William Calder for her original part of Kate Henthcote in The Span of Life.

Lottie Hyde and Helen Bell, for The Bells of Shandon. Dorothy Kent has been compelled to resign through sickness. The season opens Oct. 22.

Charles Thropp, as a member of Georgia Cayvan's company for the rest of the season.

Edward Taylor, for Emmett Corrigan's company, which opened at Elizabeth, N. J., yesterday.

Paul Menfee, by Augustus Pitou for the leading part in The Power of the Press.

Sheridan Block, for The Great Northwest.

William H. Sherwood, as business representative of Isham's Octoroons.

W. N. Griffiths, for Augustin Daly's company.

May Mitchell, with My Dad the Devil company.

Lillian Boyer, as leading lady, and Victor Morley, as light comedian, in The Rajah.

Mrs. Nell Warner and Little Grace Warner have joined the Shore Acres company.

Weeks of Nov. 23d, 30th; Dec. 6th, 13th, 20th and 27th open in large cities. Apply to the American Theatrical Exchange.

REFLECTIONS.



James H. Mackie (Grimsey, me Boy), has scored a hit in A Railroad Ticket, in the part of Chips. W. W. Freeman, manager of this attraction, has postponed a contemplated California trip and will come directly East, playing Washington Thanksgiving week. Mr. Mackie has made only three changes in twelve years. He has played Grimsey in Hoyt's A Bunch of Keys, Grimsey in Grimes's Celler Door, and Chips in A Railroad Ticket. He was this season induced to appear in the last-named play, and has retained the most pleasing relations with Manager Freeman. The latter part of this season Mr. Mackie will produce a new spectacular comedy, Little Jack Horner, and if the piece comes up to expectation he will give it a New York production.

Joseph Sparks has retired from Nellie McHenry's company owing to illness, and Albert Mahar has replaced him.

J. F. Bailey and Della Watson, of the Francis Jones company, were married at Macon City, Mo., on Oct. 24.

J. Henry Kolker, who closed with Robert Downing last week, will join James O'Neill's company.

Hattie Neville joined Shannon of the Sixth last week, and made a strong impression.

The Black Patti's Troubadours will make their first regular appearance in this city at the Star Theatre next week.

Titania, the toe dancer, is a new addition to the attractions of Evangeline.

Robert Hillard will present The Mummy for the first time in New York next week at the Garden Theatre, remaining for a fortnight.

Samuel E. Rork has gone to Chicago to superintend the preparations for opening A. M. Palmer's Great Northern Theatre.

Edwin Forrest Lodge, A. O. F., will meet in regular session next Sunday, Nov. 1.

Rose Tiffany is engaged for Rosabel Morrison's production of Carmen.

George F. Farren joins Mr. and Mrs. Russ Whytal in For Fair Virginia.

Millie Liston has signed with The Cotton Spinner.

Loie Fuller will go on Wednesday to Denver, where she will appear with W. A. Brady's Humanity next week. On Nov. 9 she will begin a week's engagement at San Francisco.

William A. Brady has purchased a new local melodrama by E. M. Alfriend and A. C. Wheeler, as yet unnamed.

A prominent charitable society is negotiating for a Broadway Theatre, wherein to arrange a benefit, when Maude Winter will play the leading part in one of the reigning successes.

J. W. Benson, whose characterization of Kelly de Barkeep was one of the hits of Chimmie Fadden last season, has been engaged to play Harry Bradley's part with Maggie Cline in On Broadway.

Richard Mansfield is rehearsing two new plays, which he will present during his coming engagement at the Garden Theatre.

Leah De Groot has joined Hoyt's A Black Sheep company. Miss De Groot is a soubrette of ability and has a soprano voice of high range.

The quarrel scene from Madame Sans Gene, as executed by "Annabelle" and Eva Tanguay as the Queen of Naples and the Princess of the Merry World company, is exciting favorable newspaper comment throughout the West. It is one of the features of the performance.

Several of the New York dailies spoke in complimentary terms of Arthur Giles's performance of Captain Haines in Catherine Lewis's play, Mrs. Smith's Husband, which was produced at the Herald Square Theatre last Thursday for a benefit.

BORN.

MORTON.—A son to Mr. and Mrs. Harry Morton, at Philadelphia, on Oct. 10.

SANDOW.—A daughter to Mr. and Mrs. Eugene Sandow, at Manchester, England, on Oct. 6.

DIED.

BARTON—GOLDIE.—On Sunday, Oct. 18, at New York, Allen Goldie and Winnie Barton.

RAILEY—WATSON.—J. F. Bailey and Della Watson, at Macon City, Mo., on Oct. 24.

FAIRBANKS—WEST.—Harry E. Fairbanks and Florrie West, on Oct. 2.

SCHMIDT—MORTIMER.—L. Fred Schmidt and Eloise Mortimer, at Detroit, Mich., on Oct. 14.

WARD—SIMPSON.—Immanuel Ward and May Simpson, at Hoboken, N. J., on Oct. 11.

DIED.

CARTER.—George E. Carter, at Indianapolis, Ind., on Oct. 17, aged 40 years.

GOODFRIEND.—Zipporah Goodfriend, in New York, on Oct. 24.

GLEASON.—Prof. A. L. Gleason, at Greenwich, N. Y., on Oct. 21, aged 38 years, of consumption.

KAHN.—Gustave Kahn, in New York, on Oct. 21, of cancer of the stomach.

MENDITT.—Mrs. Julian F. Menditt, at Paris, France, on Oct. 18.

MORTON.—At Cairo, Ill., on Aug. 25, John A. Morton (Edwin Clark). Interred at Philadelphia.

MOXLEY.—Lord Moxley, of consumption, at Washington, D. C., on Oct. 27.

WILL.—Mrs. Dr. H. C. Will (Mabel Marie Price), in Chicago, on Oct. 11.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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One year, \$4.00; six months, \$2.50; three months, \$1.50. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5.00 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel, Kiosque, and at Brantano's, 17 Avenue de l'Opera. The Mirror supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscripts. Subscribers to the New York Post Office as Second Class Matter.

NEW YORK. - OCTOBER 31, 1896

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GARDEN—EVANGELINE.
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WEBER AND FIELDS'S—VAUDEVILLE.
BROOKLYN.
AMPHION—A BLACK SHEEP.
COLUMBIA—THE WIDOW JONES.
MONTAUK—THE SCENE OF PARADISE ALLEY.
PARK—HIS ARMY BOY.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

SARAH BERNHARDT, it is said, has been photographed a thousand times. Yet, without reference to her purely histrionic ability, it is a greater thing to say that if her photographs could be assembled, it would be seen that her pictorial variety is one multiplied by the number of her poses.

THE REV. A. A. BEELE, of Boston, the other day told the Playgoers' Club in that city why he does not go to plays or the theatre. The reverend gentleman, if he had been in the habit of going, would have been in a far better position to give reasons than a total abstainer from the pleasures could possibly be.

AND SO POPE LEO XIII. "has caused a little theatre to be built in the gardens of the Belvedere at the Vatican, in order to procure for his guard some sort of amusement." This is a good thing for the Pope's guard—which is composed of persons of quality and intelligence—and it newly points the wisdom of a man religiously supreme, many of whose other secular acts have demonstrated that even tradition is subject to the forces which progressive humanity develop.

A NEGRO who has won local fame in Atlanta, Ga., as an inventor and exhibitor of dancing dolls, was assailed the other night by a negro who used that time-honored weapon of colored aggression, a razor. The inventor, who is also a banjo virtuoso, relied upon his musical instrument as a repellent tool, and got the better of his antagonist. It is difficult, of course, at this distance, to determine whether this affray emphasized the decadence of the toilet utensil, which will always hold its becoming and peaceful utility under proper manipulation, as a resort in violent emergency; but the event certainly puts the banjo in a new and admirable light of usefulness.

IMPERTINENCE.

LATE in the Summer season the *Evening Sun* of this city, in its extra-critical—or, exactly, in its editorial—space had an article evidently written by a narrow-treading person who might under proper conditions of social activity become a second-rate cad, deploring the existence at hot-weather resorts of actors and actresses, and alleging that the people of the theatre were not desirable at any holiday locality of persons of taste, the presumption being set up that the writer was qualified and authorized to speak for such persons. This objecting person—who possibly was spending his evenings, by grace of railroad commutation, on Long Island or Staten Island, in both of which localities there are in Summer many transient players and other players who own real estate, as there are transients and property holders of other professions—condemned to admit that in the Winter, when indoor life is most enjoyable, the actor and the actress are well enough in their professional way, and perhaps amusing. But he emphasized the allegation that in the Summer, in places where the aforesaid person and other persons of taste congregate, there is no place for stage folk.

No doubt the same constricted genius wrote the following—it literally bears his ear marks—which appeared in the *Evening Sun* one day last week:

The stage-struck schoolgirl who has attended a few matinees imagines that the life of the successful actress is one bed of roses. This view is shared by some of her more mature sisters. But a little acquaintance with the routine existence of these entertainers would soon rid her mind of this notion. If the actress had only to act, to attend to the demands of her art, or alleged art, to plan dresses and wear them gracefully, existence might not be so full of weariness. But there is a certain part of the public which is not satisfied with what it sees across the footlights. The actress *qua* actress has little interest for it. If her work is to please it, the stage player must do deeds of daring or pretend to do them, must be in scandals or pretend to be, must lose diamonds even if she doesn't have them; in fact, must play as lively a part off the stage as on it. And yet some persons wonder at the deterioration of the theatre!

It requires a brain of peculiar cell-filling to declare that the theatre has deteriorated. It does not require a brain above that of the chimpanzee to realize that newspaper degeneration in this metropolis is becoming absolute. If the writer of such floundering as that referred to and quoted from the *Evening Sun* has no supervising superior with knowledge of the art and of the artists of the theatre of the past and of to-day, and also with knowledge of newspaper impertinences as they attempt to relate to that art and its exponents, the lack either speaks against the dominating editorial sense of that paper or emphasizes a penurious policy as to the use of the blue pencil, a cheap tool which in expert hands above a stack of thoughtlessly written sheets may be made to do the world a world of good.

A ROYAL SHOW.

THE public on this side of the Atlantic that finds entertainment by processes of the imagination, aided by newspaper details, in the royal progress of a touring Czar or the ceremonious mating of princely persons, loses much of the veritable flavor of such events by absence from their scenes. A despatch the other day from Bari, Italy, chronicling the arrival at that ancient port of the royal yacht *Savoy*, with the Princess Helene, the crown Prince of Italy, and the members of the princely family of Montenegro, to participate in the royal marriage, stated that local attempts at decoration were general, but ludicrous, in response to the following municipal edict which had been posted on the walls of the leading thoroughfares:

Citizens of Bari: It is your duty to clean the streets of all assembly and mud.
Used and tattered washing linen must be taken away from the windows.
Little children must no longer run naked in the streets.

Goats, cows, hens and drunken men must be kept at a proper distance.
No dust bins may, for three weeks, be emptied into the streets.

Licensed coachmen are forbidden to wear ragged liveries, and are advised to borrow disused police uniforms.

Let these things be done and our citizens will prove themselves worthy of their ancestors and our city will be duly garnished for greeting her royal bride.

It is evident that Italy, long the repository of arts, and respected far ages for the more legitimate of drama, has comic opera possibilities which none but the non-resident could seize upon with proper effect. And there are contrasts, too, between this royal function and the conditions which the edict sought to correct or modify that are even beyond the realm of comicality.

KANSAS CITY may be a good town for permanent residence, and yet be an undesirable place for temporary sojourn. The experience of Buffalo Bill's exhibition in that city is worth noting as a matter that furnishes some proof of the latter proposition. The press agent of this entertainment was approached by a person who claimed to represent the Kansas City police administration with a demand for three hundred

free tickets. Of course three hundred free tickets is an unusual number to give to a city department, and the demand was refused. On the night of the opening of the show there was no police protection, and the lawless element of the city seemed to have had timely notice of this fact. It is to the credit of the police department, perhaps, although there is no explanation of the absence of police service on the opening night, that upon publication of the facts as to the demand for tickets and the lack of police protection, the police authorities not only denied responsibility for the demand for tickets, but made themselves reasonably protective thereafter during the exhibition.

THE tendency which in amusement encourages the attempted utilization of every product of a mind that has made one great success possible is seen in the report that the last novel of LU MAURIER, not yet published, is already in the hands of the skillful playwright whose work was notably influential in the success of "Trilby" as a drama. Everybody will hope for another achievement like that of Trilby. And a reversal of the usual experience in this case would be only proof of that exceptional happening which by contrary effect establishes rules.

PERSONALS.



JANUSCHKE.—The work of Madame Janauschek in support of Stuart Robson this season, in Mrs. Ponderbury's Past, seems to have emphasized her eminence as an actress under conditions that some of her admirers thought might dim the lustre of her greater histrionic achievements. Last season in melodrama, and this season in farcical comedy, Madame Janauschek has again demonstrated the fact that stage genius is equal to almost any demand made upon it.

HALL.—The Hon. A. Oskev Hall has an interesting article in *The Ladies' Home Journal* for November describing the first appearance of Jenny Lind in New York.

HENDERSON.—Graham Henderson is playing Joseph Humphries's role in Rosemary at the Empire Theatre during Mr. Humphries's absence in Europe. Mr. Henderson jumped into the part on short notice and played it admirably.

REYNOLDS.—Harrington Reynolds, who was leading man with Rose Coghlan last season, has returned to the city after a short season, playing Louis Percival in *Jim the Penman*.

CORINNE.—Corinne has been drawing remarkably large audiences in the South, far exceeding her record of last season.

BARCOCK.—Theodore Barcock was married last Wednesday to Miss Eva Taylor, a daughter of Detective Taylor, of Paterson, N. J. The marriage was celebrated at the Second Presbyterian Church of that place.

CRANE.—Edith Crane on Oct. 10 distributed on the stage of the Columbia Theatre the prizes awarded in the San Francisco *Examiner's* cycle parade.

PARKER.—Louis M. Parker is said to be at work on a play called *The Mayflower* for Daniel Frohman, in which Felix Morris will appear. Mr. Parker is now sojourning at Alsace.

CHAPMAN.—Edythe Chapman has been engaged by T. Henry French to assume in *The Broken Melody* the part now played in England by Maude Crichton, who has decided not to come to America.

FROHMAN.—Daniel Frohman, it is said, has secured the American dramatic right to Anthony Hope's "The Heart of the Princess Zara," which Edward Rose will dramatize. The princess in the piece is a sister of the King of Ruritania, and thus the play may become a sequel to *The Prisoner of Zenda*.

ROSEN.—Lew Rosen has finished his book, "Napoleon's Opera-Glass," and Elkin Mathews, of London, will publish it early in November. The monograph treats of Napoleon as a critic and patron of the drama, and touches upon his relations with playwrights and players.

VAN BIENE.—Auguste Van Biene is expected to arrive from England next Friday, and will be domiciled at the Waldorf.

CAYVAN.—The news comes from the roundabout way of London that Georgia Cayvan has up her sleeve an unnamed comedy by Charles

Henry Melzer dealing with the up-to-date theme of international marriage.

PATIL.—Adelina Patil was compelled by illness to cancel an engagement at Sheffield last Friday, and alarming rumors spread about concerning her health. It was learned, however, that she suffered only from a slight chill.

BROOKS.—Joseph Brooks will remain in Virginia for the rest of this month.

BRADY.—William A. Brady has gone to Chicago to direct the production in that city of *Under the Polar Star*.

TREE.—Beerbohm Tree, during his coming American tour, will present for the first time a dramatization of Gilbert Parker's novel, "The Seats of the Mighty." Tree plays Daltair, said by the critics to be "the most fascinating villain ever drawn by an author."

NETHERSOLE.—O'G'a Nethersole and her company have been rehearsing at the Lyceum under the personal supervision of Daniel Frohman.

STANISLAUS STANGE IS BUSY.

"The success of Brian Boru has, as you may imagine, stimulated me greatly," said Stanislaus Stange to a *Mirror* reporter yesterday. "The press criticisms have, I think, been uniformly fair and kind. My new play for Andrew Mack has been completed, but the title has not yet been chosen. Mr. Mack will appear as Dan of Ballyhara, a young peasant farmer. The time of the piece is the seventeenth century, and I take some pride in the fact that there isn't an Englishman—villainous or otherwise—in the whole play. That is no trifling achievement, let me confess. At present I am working on a new comic opera for Jefferson De Angeli, which will be produced at the Knickerbocker Theatre on April 15. The title chosen is *His American Highness*."

THE SPIANS ENTERTAIN BOHEMIA.

The Pen and Pencil Club of Philadelphia gave one of its "Nights in Bohemia" entertainments at their club house last Thursday. The entertainers included members of The Lady Slavey, Heart of Maryland, Sporting Duchess, Temperance Town and Rising Generation companies; Hughey Dougherty, James McCool and Dave Foy from Dumont's Minstrels; Edwin Middleton, Harry Davenport, Robert Drouet, Edwin Holt, Lillian Lawrence, Cora Williams and Alice Shepard from the Girard Avenue Theatre; Gladys Castillon and Helen Byron from the Arch Street Theatre; Harry Lightwood, Frank Wooley and others. Two separate entertainments were given at the same time in different parts of the club house.

MRS. POTTER SECURES JOSEPH OF CANAAN.

Cora Uquhart Potter has secured the sole American rights for Joseph of Canaan, the religious play for which George Rignold was unable to secure a license in England, where the dramatic censor declined a permit for production not because there was any objection to the play in question, but for the reason that it was considered prudent to discourage an impending deluge of "religious" dramas. It is understood that much liberty has been taken with biblical history in Joseph of Canaan. Mrs. Potter will be seen as the wife of Potiphar the Egyptian and Kyrle Bellew will impersonate the title-role.

TREASURER LEWIS INJURED.

M. G. Lewis, treasurer of the Chicago Marine Band, is about to commence proceedings against an electric railroad corporation at Warren, O., for injuries sustained through carelessness of the company. The band was engaged to give an open air concert at a park which the company furnished. Mr. Lewis was in the ticket office at the park gate and pushed aside an insulated electric wire which was hanging in the ticket window. A flash followed instantly, his eyes being almost blinded by a ball of electric fire, and the fingers and the thumb of his hand were nearly burned off. Several members of the Carrie Louis company assisted in binding up the hand.

A HISTORY OF DALY'S THEATRE.

For the opening night of the regular season at Daly's Theatre Nov. 23, an unusually appropriate and valuable souvenir is in course of preparation. A little book to be entitled, "Memories of Daly's Theatre" is being compiled, containing many entertaining reminiscences of the plays and the players seen at the theatre under Augustin Daly's management since 1829, besides a sketch of Mr. Daly's earlier life and work, and fifty handsome illustrations.

RICHARD MANSFIELD AT THE GARDEN.

Richard Mansfield's New York season will commence at the Garden Theatre Nov. 16. He will be seen in his repertoire, which includes, this year, an elaborate revival of *Richard III*. It was intended that Mr. Mansfield should appear at his own theatre, the Garrick, but it has been deemed inadvisable to interrupt the extraordinarily successful run of *Secret Service* at that house.

ADA BOTHNER'S DIAMOND-EATING DOG.

Ada Bothner, of A Bunch of Keys, missed a \$120 diamond earring from her dressing-room at the Bijou Theatre, Washington, last week. A thorough search failed to reveal the jewel, the police were notified, and an advertising scheme was widely suspected. Local Manager Whitesell at length, proving himself a typical Sherlock Holmes, administered an emetic to Miss Bothner's pet dog, "Sport," and the lost gem was happily recovered.

PLAY TITLES.

Entered at the office of the Librarian of Congress from Sept. 1, to Oct. 10, 1896.

A GAME OF HEARTS. By Alexander W. Laidlaw.
A THUNDER GUST. By Alexander H. Laidlaw, Jr.
THE WILLOWHURST BROWN'S DINNER. By Fannie Locke Mackenzie.

THE MARGOT BELL. By Mrs. Marion Manville Pope.
WOMEN OF WIT. By William Redmond.
MRS. HILARY ROBERTS. By S. Theatre Smith.

MONSIEUR JACK. By William F. Gilchrist.
THE GAME OF THREE. By Alexander H. Laidlaw, Jr.
NEPTUNE, OR CROSSING THE LINE. By the Neptune Club, Philadelphia.

ELANDER. By Nate A. Tefft.
VAKVASUDA. By George and Helen Ripley Waltham.
OTHERS. By Paul Wiltach.

INGOMAR, THE BARBARIAN. By Walter H. Baker and Co.
RICHELIEU, OR THE CONSPIRACY. By Walter H. Baker and Co.

JOE. By Alexander H. Laidlaw, Jr.
NATHAN HALE. By Edward C. Rossi.
THE RULE OF CAIRO. By F. Kinsey Peile.
THE FILIBUSTERS. By Lavinia H. Dempsey.
THREE LITTLE WORLDS. By Charles D. Neill.
TOO MUCH MARRIED. By Margaret Van Zandt.

THE USHER.



Speaking of the late Charles F. Crisp, former Speaker of the House of Representatives, several of our newspapers made a number of blunders, especially with respect to the dead statesman's relations to the dramatic profession.

It was said, for instance, by that mass of error, the *Journal*, that Charles Crisp was born in Europe of American parents, and that his brother Harry was burned to death in the Brooklyn Theatre fire.

The parents were both actors and were English people. They came to the United States late in the '40's. As the Brooklyn Theatre fire occurred in 1876 and as Harry Crisp appeared with Louis Aldrich as Ned Singleton in the original production of *My Partner at the Union Square Theatre* in 1879 it is quite apparent that he was not one of its victims. The actors who lost their lives in that disaster were Harry Murdoch and Claude Burroughs.

The dailies never seem to be able to get anything straight where members of the profession are concerned. It was only yesterday that the *Herald* referred to Marcus Mayer as a lawyer, in connection with a theatrical case.

By the way, there is no actual foundation for the current belief that the *Herald's* dramatic department is the result of a collaboration between Mr. Steve Brodie and Charles Frohman's press agent.

The Secretary of the Professional Woman's League wishes *THE MIRROR* to tell managers that the League has the addresses of a good many actresses and singers who are at liberty on its books, and that business communications addressed to the League House, 1509 Broadway, will be forwarded promptly.

The League also can furnish the services of a number of unemployed actresses who are desirous to get work as "extra ladies" while out of regular employment.

The League is a mutually helpful organization, and while its utility in certain directions may be problematical there is no doubt that in endeavoring to secure engagements for its members it is doing practical good.

The figure 6 appeared curiously in Henry E. Abbey's life.

He was born in 1846; he married his first wife in 1876 and his second in 1886; he inherited \$60,000 from his father, and he died in 1896.

Persons that find food for reflection in coincidences will be able to speculate upon the fatalistic influence of the number in question upon the career of the deceased manager.

Abbey's influence upon theatrical management in this country was not altogether for its good.

His speculative tendencies helped to overturn staid methods and to make the element of extra hazard alluring to other and less conspicuous operators.

That he enabled our public to enjoy the performances of the world's greatest artists may not outweigh, when all is said and done, the evil effects of the style of management which he inaugurated and did so much to render celebrated.

The *London Referee* has just celebrated its thousandth number, and its sparkling columns prove that age cannot wither nor custom stale the infinite variety of England's brightest, cleverest weekly.

Congratulations innumerable from prominent men and women have reached the *Referee*, and I observe that not the least hearty greeting came from Sir Henry Irving.

Men well known in the dramatic field form the bone and sinew of the *Referee's* staff. George R. Sims does his best work for it, and the lively theatrical department is the work of H. Chance Newton, and an equally brilliant collaborator. Mr. Newton is pleasantly known to *MIRROR* readers as "Gawain," who writes regularly about London theatricals.

A political discussion:

"What has Bryan's application for an honest job as a theatrical press-agent to do with his being a candidate for President? Give every workingman, of every kind, a chance, say I."

"But every workingman, whether President of the United States or a master mechanic, should be specially qualified for his particular work. If you were looking for a foreman of a foundry, would you engage a man qualified to be a theatrical press-agent?"

"Yes; if it were a brass foundry."

"Bryan's your man."

The political agony will be over a week hence, and then people will have an opportunity to settle down to business.

The campaign has not affected theatre receipts in this city in the East generally. Managers

who expected to suffer heavy losses during the electioneering period are amazed at their takings.

There have been but two or three pronounced pecuniary failures in New York this Autumn. Wilson is crowding the Knickerbocker; Gillette is turning them away at the Garrick; Drew is drawing well at the Empire; Sothern is doing a good business at the Lyceum; Lost, Strayed or Stolen is meeting with fair patronage at the Fifth Avenue, and there are other houses clearing a profit.

In the "doubtful" States, where both parties have concentrated their energies, the theatres are deserted. Speeches by political stars and torch-light processions and a general hurrah and excitement have caused a complete wreck of theatrical interests for the time being.

Nobody will be sorry when it's all over.

A THEATRICAL FRAUD IN OHIO.

Under the title of Hamilton, Garrison and Company, 30 Bond Street, Cleveland, O., a man who signs his name "Colonel Hamilton" has been victimizing members of the theatrical profession and defrauding managers of theatres in several Southern Ohio towns. His plan of operation is set forth in a circular which announces the firm as manager of "The Central Theatrical Exchange and Booking Agency," a concern which "is establishing a circuit of twenty-six one-night stands between Pittsburg and Chicago."

Local managers are requested to remit, in advance, \$5, which amount, the circular states, "goes to pay the expense of advertising your house in dramatic papers, and to help defray the expense of getting up said circuit. You pay to us \$1 for each and every date that we secure you, which must not be less than one show per week. This amount is payable to us on the delivery of the contracts."

In one instance where they had secured \$5 from a manager they sent a postal card referring to the Hamilton Players, a reputable company, with which they have no connection whatever. Investigation traced Hamilton to Buffalo, where he is said to have been recently employed on the stage of Bonney's Theatre. The imaginary firm, in one instance, submitted a contract for the appearance of A Trip to the Circus, which attraction they were supposed to manage. But, needless to say, neither paper nor company ever appeared. Only three or four victims of "Hamilton, Garrison and Company" have been reported, and it is impossible to say how much harm has been worked by this swindler.

MRS. FISKE'S NEW PLAY.

The Right to Happiness is not of French origin, as one of the papers stated a few days ago. The play was written by a woman playwright of Germany, and it enjoyed a prosperous run in Berlin. Marguerite Merington, in adapting it, has laid the scenes in this country, and has completely Americanized the characters. The leading part, which Miss Maudie Fiske will originate, is wholly original and quite new to the stage.

Mrs. Fiske's tour, under A. M. Palmer's direction, will begin the third week in November. W. B. Seeskind, manager of the American Theatrical Exchange, which has charge of the bookings of this attraction, said yesterday:

"We have been offered unusual inducements by managers wishing to secure Mrs. Fiske. So strong was the impression she left in the South last season, for instance, that her tour through that portion of the country is marked by a succession of large guarantees."

FANNIE DAVENPORT NO. II.

Harry Davenport, supported by his own stock company, appeared last week at the Grand Theatre, Philadelphia, as General Stanhope in *Incoq*. When Mr. Davenport enacted the same role with Charles Dickson's company in Denver in 1891 he was presented with a Grand Army badge by the departments of the Colorado and Wyoming G. A. R., with the provision that he was only to wear it when appearing in the character of the war veteran, General Stanhope.

The Wednesday matinee performance of *Incoq* at the Grand was of special interest to Mr. Davenport's friends, as on that occasion his daughter, Fannie Dorothy Davenport, aged nineteen months, made her first appearance on any stage.

It was while playing *Incoq* with the Dickson company that Mr. Davenport met Alice Shepard, who subsequently became his wife. Last week Mr. and Mrs. Davenport enacted the same roles that they played when they first became acquainted.

THE SCALPER NUISANCE.

A very well-dressed, respectable-looking man presented a pass at Hammerstein's Olympia on Tuesday evening. He was examined and found to be a forger. The man said he had bought it from a scalper at 509 Sixth Avenue. This scalper said he had purchased it from another scalper named Kain at Twenty-eighth Street and Sixth Avenue. Kain was arrested and locked up. As there was no evidence to convict him he was discharged. Alfred E. Aarons, whose name was signed to the pass, was seen yesterday by a *MIRROR* man. He said: "Something ought to be done in regard to this forgery business and the scalper business in general. We are trying to keep an eye on the stores in Sixth Avenue where tickets are sold, but their suppression can only be accomplished by concerted action on the part of the managers."

THE FRAWLEY SEASON AT HONOLULU.

Advices from Honolulu announce that the subscription sale of tickets for the Frawley company's season at Hawaii reached \$3000 during the first two hours. The regular sale opens this week.

ENGAGEMENTS.

Helen Howell, for leading business with Mr. and Mrs. Russ Whytal.

Frank Rolleston and Mrs. Rolleston (Lizzie Annandale) to play the Laird and Madame Vinard during a three-weeks' season of Trilby under management of Jacob Litt in Milwaukee, St. Paul and Minneapolis.

Mrs. Owen Marlowe, by Joseph Humphreys, for the part of Bridget Burke in *Honors are Easy*.

V. M. De Silke, for A. M. Palmer's stock company, which will open the Great Northern Theatre, Chicago, on Nov. 5.

Mark Smith, for Augustin Daly's stock company. Until the opening of that organization Mr. Smith will appear in *The Geisha*.

George Stuart Christie, last season a member of George Holland's stock company at the Grand Avenue Theatre, Philadelphia, for Richard Mansfield's company.

GOSSIP OF THE TOWN.

Fannie McIntyre was slightly hurt while trying to aid a super who was knocked down by the horses in *The War of Wealth* at the Columbus Theatre, Oct. 21. Miss McIntyre pluckily went on with her part.

Neva Harrison, who has made a hit as Meg in *The Land of the Living*, is a California girl. The Ryan-Kelly company opened to standing-room at Auburn, N. Y., Oct. 19.

Frank S. Rice and his wife were charged in the Jefferson Market Police Court recently by Edward Stock with having obtained \$150 from him for an interest in a theatrical company, which, he claimed, did not go out as promised. After a hearing the magistrate honorably discharged Mr. and Mrs. Rice and severely lectured the complainant. Mr. Rice has begun suit for \$5000 damages against Mr. Stock through Lawyer Price.

Ridgway, Pa., is to have a new \$50,000 theatre to seat 1200 persons and to open next March.

James T. Galloway, long the stage manager for Evans and Hoey, occupies his old position in *A Parlor Match*, in which he also plays the part of Captain William Kidd.

Helen Lind, leading lady with the Lillian Mortimer company, will hereafter be known as Nellie Lindroth, her baptismal name.

James R. Smith, after an illness of several weeks, has been rehearsing with Maurice Barrymore's company, and will appear in *Roaring Dick* at Washington on Nov. 9.

Sadie Stringham has resigned from The County Fair company to accept a position under the management of J. Wesley Rosenquest.

F. P. Folsom will take out Old Carolina soon after election.

M. B. Curtis will produce John Fowler's new play, *The Promoter*, in Brooklyn, on Nov. 9. Mr. Fowler has also written a piece for Harry Rogers.

The professional matinee of the Liliputians at the Star Theatre last Thursday was a decided success. The house was filled with people connected with the profession, and the performance was greatly enjoyed.

Achille Tomasi, an orchestra leader, has been pronounced insane. He was removed to the Ward's Island Asylum last Friday.

Will S. Rising will go out in November, playing *The Leaves of Shamrock*.

Annie Dacre has been engaged for Ernest Lacy's new Irish play to be produced at the Park Theatre, Philadelphia, on Nov. 9. Prince Lloyd will originate the part of the Earl of Kil-dare. Owing to the patronage of the Irish societies in Philadelphia, most of the seats have been sold for the entire run of the play.

W. E. Flack, manager of 8 Bells, sends the letter of an Indian Territory local manager, who has an opera house with stage 29x44 ft., proscenium 16x23 ft., and capacity of 500, and says, "one night stand, well billed, would net you \$75."

Herbert Fortier, last season with James O'Neill, is this season playing the leading juvenile role in *Too Much Johnson*.

Nellie McHenry's company, which played at Keith's Opera House, Providence, last week, has been sued by Henry Bull, of the Newport, R. I., Opera House, for \$200. It is alleged that the company agreed to play a date at his theatre and canceled. Miss McHenry claims that if a date had been made, it was by parties who had no authority to do so. Bond has been given and the performances will not be interfered with.

An Absent Boy opens in Brooklyn next Monday under A. M. Palmer's management. Charles Bowser will play the principal comedy part.

Owing to the indisposition of Francis Carlyle, W. S. Hart will play the lead in the Chicago production of *Under the Polar Star*.

A series of club nights will be instituted at the Broadway Theatre. Last night the New York Athletic Club attended the performance of Brian Boru in a body. The Sixty-ninth Regiment will also visit the theatre some night this week.

Word was received from Australia last week of the success of Madeline Lucette Ryley's new play, written for Nat C. Goodwin.

Opie Read, the author and dramatist, accompanied by Colonel Will Lightfoot Vischer, will commence a lecturing tour at Chicago on Nov. 9 under the management of Wallace Munro.

Alberta Hadley has been in Trinity Hospital for the past two weeks. She met with a serious accident that will necessitate her remaining there for several weeks longer.

The Grand Opera House at Montpelier, Ind., was seriously damaged by fire, Oct. 20, the scenery being almost entirely ruined.

In Howard County, a new dramatic sketch, adapted by F. E. Carstarphen from a story by Fortune L. Storr, was first produced at Salt Lake City, Oct. 5, by the Grand Opera House stock company, meeting with great success.

Adele Clarke has returned from New Hampshire.

At the Opera House, Lansing, Mich., recently, while Digby Bell and Laura Joyce Bell, who appeared in *A Midnight Bell*, were responding to a call after the third act, a half section of scenery fell from the flies and struck both squarely on the head. Neither was injured, and both took the mishap so good-naturedly that they were recalled by the audience.

Mittie Atherton, of the Rob Roy company, was specially complimented by New Orleans newspapers recently for her work as Flora McDonald in that opera.

Rose Stahl made a hit as Camille last week at Lowell, Mass., where she has been engaged as a member of Lothrop's stock company for the current season. Her husband, William Bonelli, is with the Sue company.

John W. Bankson, in association with one of the St. Louis street railway companies, has incorporated a company to operate a suburban amusement resort to be known as Bankson's Playground, which will have as features a roller sled device, a carousel, a lake for bathing, and various games.

The manager of the Black Patti's Troubadours was unable to secure lodgings at Hartford for the company, which was billed there for this week. An advertisement was issued for board, the manager threatening to cancel unless accommodation were obtained.

The American Federation of Musicians was formed at Indianapolis last week, and will actively oppose the Musicians' National League.

William Jerome opened his season in Town Talk in Philadelphia last week. The company includes Maude Nugent, Misses Huested and Genyer, Daily and Hilton, Burns and Cookley, Tommy Meade, and W. C. Davis, and is under the management of Charles Arthur, with Willis E. Boyer in advance.

The Eunice Goodrich company closed, at Stillwater, Minn., last Saturday, a tour of four years without stop. The star and her husband, Wil-

LOOK FOR THE MIRROR'S CHRISTMAS NUMBER

EARLY IN DECEMBER.

It is needless to dwell upon its features here as everybody knows that it is the

Best Holiday Publication in America.

Advertising Rates:

1 inch, single column	\$ 3.50
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Full page combination portraits, made from cabinet photographs (the number limited to 25), with title of company at the bottom of page, \$125.00.

Copy for advertisements and photographs for half-tone cuts should be sent with order for space, when possible.

ADDRESS

THE DRAMATIC MIRROR,

1432 BROADWAY.

Liam Pottle, Jr., will rest for three weeks at St. Paul and then take out *The Vitascope*. Edward B. Kelly remains with them; A. W. Ellis joins Frank London; Arthur Morris and DeWitt Clinton join Corse Payton, and Nita Mason goes to the Coast. Orchestra Leader McKee will organize a new company.

Genevieve Beaman, who is playing leads with Oliver Byron in *The Turn of the Tide*, is credited with having made a success in the adventurous role of Pansy Black. The Boston papers recently spoke in very complimentary terms of her work.

Manager William Foster, of Foster's Opera House, Des Moines, Iowa, places on every contract these words: "William Foster reserves the right to cancel this contract after the first night's performance if it is not up to the standard represented by the parties in correspondence, or if any plays are produced to which they have no legal rights."

Sam J. Ryan was recently married to Alma Earle, a non-professional, whose mother, now residing in Vienna, is said to have a fortune. Mr. Ryan has postponed his starring tour in Paradise Alley until after election, when he intends to give the piece a big production.

Isabelle Urquhart, who was thrown from a Broadway car last June, sustaining a broken ankle, has brought suit against the Broadway Railroad Company to recover \$10,000 damages.

Ada Rehan's brindle bull pup, "Fun," died of peritonitis last Tuesday. The dog was six years old. He was presented to Miss Rehan by Sir Henry Thompson and always accompanied her on her tours through this country and Great Britain.

Edwin Gordon Lawrence recently received from a New York firm of fine wood workers a handsome make up box made from rare African woods sent experimentally to this country. The outer box is made of a rich, dark wood resembling mahogany, and the inner box of a fine-grained light wood.

The Robinson Dramatic company is touring New England with a new repertoire.

Milton Aborn, stage manager and comedian with Waite's Comic Opera company, says that organization is doing a phenomenal business.

The Grand Opera House will play the following attractions successively during the month of November: May Irwin in *The Widow Jones*, Primrose and West's Minstrels, Shaft No. 2, *The Power of the Press* and James Corbett in *A Naval Cadet*.

The season of opera at the Metropolitan Opera House will begin on Monday, Nov. 16, with Gounod's *Faust*. The company this year includes Calvé, Melba, Esmes, Mantelli, Sophie Traubmann, Marie Engle, Obitzka, Maria Belina and Bauermeister, Jean de Reszke, Cremonini, Jules Gogny, Lassalle, Campanari, Ancona, Jacques Bars, Arimondi, Castelmari and David Bispham.

Lorimer Johnstone played Mr. Morrison's part in his production of *Faust* at the Wednesday matinee at the Park Theatre, Brooklyn, last week. He is Mr. Morrison's understudy, and is said to have given a very satisfactory performance of Mephisto.

Beatrice Moreland's costumes in Sol Smith Russell's play, *A Bachelor's Romance*, are attracting much attention. The Pittsburgh *Leader* recently described them in detail.

L. C. Jones will be the treasurer at the Park City Theatre, Bridgeport, Conn., which will be managed by Mrs. Mary E. Hawes this season.

AT THE THEATRES.

Murray Hill.—The Bohemian Girl.

Opera in three acts, music by Balfe, words by Alfred Buns. Revised Oct. 20.

Count Arubim Eugene Cowles
Thaddeus William E. Philp
Florestin Charles Landie
Devilshot W. H. Macdonald
Captain of the Guard David E. Moore
Arline Alice Neilson
Buda Leonora Gatto
Queen of the Gypsies Jessie Bartlett Davis

The revival of a standard opera by an organization whose labors have ever been associated with comic compositions of varying depth drew a large and curious audience Monday evening. The name of the Bostonians was in itself a guarantee of excellent prospect, yet there was curiosity nevertheless. Suffice it to say that The Bohemian Girl was most acceptably sung, costumed, and mounted as well as might be asked, and acted commendably.

The honors of the evening were won by Eugene Cowles and Jessie Bartlett Davis, who were thoroughly admirable as the Count and his daughter. William E. Philp was an acceptable Thaddeus, and Alice Neilson a tuneful and charming Arline.

W. H. Macdonald seemed ill at ease in the cumbersome role of Devilshot, but acquitted himself none the less creditably. Charles Landie deserves praise for a careful performance of the absurd part of Florestin.

The chorus, for the most part, was exceedingly well trained and more than well blessed in pleasing voices, but the singers seemed most uncomfortable in the serious episodes of the opera, to which, however, a little time will humor them.

Prince Annius will be given on Wednesday and Friday; in Mexico Thursday; and The Bohemian Girl to-night (Tuesday) and Saturday.

Academy.—Aida.

If the performance at the Academy of Music last evening can be taken as a fair sample of other operatic productions that Colonel Mapleson has in store for New York, then the four-week engagement of the new Imperial Opera company at that house ought to add to the Colonel's laurels as an impresario and substantially increase his bank account.

The cast, with the exception of Signor de Anna, was made up of artists unknown to the New York public. The newcomers included Signor Durot as Rhadames, Signor Pinto as Ramfis, Signor Dado as Il Re, Signor Oliveri as Messagerio, Mme. Parisi as Amneris, Mme. Du Bedat as Sacerdotessa, and Mme. Bonaplati-Bau as Aida. Signor de Anna sang the role of Amonasso.

While the cast cannot be characterized as an ideal one in its entirety, the leading roles were so well sung and acted that the interpreting artists were enthusiastically applauded and repeatedly called out before the curtain.

Mme. Bonaplati-Bau in the title role proved herself a singer of the first order, and most of her associates in the cast sang their repertoire roles with vocal effectiveness and a high degree of artistic excellence.

The chorus work was also unusually good. The ballet contingent, however, cannot be said to have won special distinction in its first appeal for public favor. Nor could their costumes be pronounced as especially fetching.

The scenery was fairly good, but was not up to the Metropolitan Opera House standard. Signor Rimondi conducted efficiently, and the orchestra was thoroughly satisfactory.

La Traviata will be given on Wednesday night, and Aida will be repeated at the Friday evening performance. Il Trovatore is underlined for the Saturday matinee.

Harlem Opera House.—A Lion's Heart.

Melodrama in prologue and four acts by Arthur Shirley and Benjamin Landick. Revised Oct. 20.

Pierre Rizzardo Carl A. Hawwin
Dick Lorimore Joseph Sleyter
Gilbert Dorothy Sleyter
Jack Sealy Harry L. Keane
Col. Robert De Villafort Edwin B. Tilton
Gaspard Dabre Robert Paton
Daddy Mason S. H. Verney
Jean Lorrian Charles Leighton
Mama La Grange Webb Sargent
Capt. Gavarnie Frank La Cross
Chamborin George Hamilton
Fion George A. Adams
Marion Lorimore Mrs. Carl A. Hawwin
Bessie Lorimore Edith Fawcett Tilton
Helme Georgia L. Fox
Louise Matilde Welling
Madame Le Cheminant Cecile Wyatt
Sister Gertrude Margaret Heath
Adele Nina Veltre
Marie Ann Sterling
Emile Florence Collins

A Lion's Heart has been vastly improved since its first American production at the People's Theatre, last April, and has already proved a worthy successor to The Silver King, so long played by Carl A. Hawwin. The sensational plot narrates how Louise, the wife of Rizzardo, a lion tamer, is lured away from her husband, taking her child and leaving no clue by which she may be traced. Rizzardo vows vengeance upon the scoundrel who has robbed him of his loved ones. Thus much is told in a prologue.

The first act takes up the thread twenty years later, when Louise has died and her child is the wife of Dick Lorimore, all unconscious of her parentage. Into this home came an assumed French officer, Villafort, really a hunted bank robber, and Dabre, the despoiler of Rizzardo's happiness, who fears the revenge of the lion tamer. The action drifts to a French hotel where Dabre steals a necklace, contriving to fasten the charge of theft upon the young wife, Marion. Again the scene changes to the penal settlement in New Caledonia, where Villafort, who is commandant, tempts Rizzardo to betray Marion into his power in return for Dabre's life. At length Rizzardo learns the identity of Marion, and the villains are crushed as they seemed about to succeed. The excitement is great throughout and the climaxes unusually stirring.

Carl A. Hawwin gives an admirably sustained performance of the exacting title part. Mrs. Hawwin, Edith Fawcett Tilton, Robert Paton Gibbs and Edwin B. Tilton are also happily cast.

Herald Square.—Mrs. Smith's Husbands.

Comedy in three acts by Catherine Lewis. Produced Oct. 22.

Captain Haynes Arthur Giles
Gerald Trifley Walter Walker
Sam Unsworth Frederick Conger
Lord Arthur Strick Charles H. Goldworthy
Lady George Strick Ella Fontaineblau
Madge Michael Carrie Ewald
Connie Gwyn Dorothy Cheser
Mrs. Smith Catherine Lewis

In aid of the Mothers' and Babies' Hospital, Catherine Lewis presented a comedy of her own devising before a large audience last Thursday afternoon.

The play told the exploits of a volatile woman, Nannie, who had married and divorced both Gerald Trifley and Captain Haynes. Quite un-

expectedly she stumbles upon these gentlemen in a London studio, Gerald in the meantime having become engaged to Madge Michael, a young lady whom he has not seen fit to enlighten concerning his previous alliance. Nannie announces herself as "Mrs. Smith," and the remainder of the comedy recites the efforts of Gerald to restrain her from informing Madge of his divorce, and the attempts of Haynes to learn the identity of "Smith."

Inexperience was plainly evident in the development of the story, and the dialogue, although profuse, was seldom bright. Miss Lewis herself appeared as the heroine. Dorothy Chester made a hit by her delightful impersonation of a love-sick maiden, who donned boy's clothing in order that she might act as servant to her unsuspecting hero. Arthur Giles made much of the scant opportunities afforded him as did also Charles H. Goldworthy. Walter Walker and Frederick Conger were sincere, and Ella Fontaineblau and Carrie Ewald fully realized the possibilities of their roles.

Grand.—Excelsior, Jr.

E. E. Rice's Excelsior, Jr., with its dazzling costumes, gorgeous scenery, pretty girls and agile comedians, dawned upon Eighth Avenue last evening to the intense delight of a crowded house. New songs, jokes and effects have been introduced, and the burlesque is even more effective than formerly. Arthur Dunn, Joseph Ott, Henry Leon, D. L. Don, W. Wallace Black, Harry Earle, George F. Campbell, Marie Cahill, Yvette Violette, Carrie Behr, Madame de Fosse, Deyo, and that truly surprising acrobat, David Abraham, are the chief entertainers.

People's.—A Temperance Town.

George Richards, Eugene Canfield, and a majority of the original cast reappeared last night in Charles H. Hoyt's A Temperance Town. As the tipping Mink Jones and his son, Bingo, Richards and Canfield are irresistibly droll, offering sketches but slightly caricatured. The rest of the company were equally capable, and the full house was properly appreciative.

At Other Houses.

HOYT'S.—A Florida Enchantment is promised to run out its term at this house.

OLYMPIA.—In Santa Maria, last night, Alice Rose, who sang Marguerite in Hammerstein's ballet production, assumed the part of the Queen of Holland, formerly sung by Juliette Preston. Alfred Whelan took the part of the King, in which Mr. Tre Denick has been seen, and Miss Anguera the part of Amida, formerly sung by Alice Rice.

EMPIRE.—Charles Frohman has arranged for the taking of John Drew's outside dates by the Empire stock company, the return of which to the city has thus been postponed until Dec. 14. This ensures a long run for Rosemary, which shows no sign of a loss of public interest.

GARRICK.—Secret Service is still crowding this theatre, and promises to enjoy a phenomenal life. Pierre de Courcelles, author of Two Little Vagrants, will make a French adaptation of the play, and arrangements have been made for its German translation and production. Messrs. Gillette and Frohman, however, will not dispose of any English right to the drama. A professional matinee may be given during the week of Dec. 14.

KYICKER-JACKER.—Half a King will remain at this house two weeks longer.

LYCEUM.—An Enemy to the King still draws large audiences to this theatre.

GARDEN.—Evangeline will run for some time at this house, which will be the scene of Richard Mansfield's return to the city later in the season. Mr. Mansfield has promised to produce two new plays during his engagement.

PALMER'S.—Georgia Cayvan, in Squire Kate, is attracting many of her old friends to this theatre.

BIJOU.—My Friend From India continues to be very successful here.

DAILY'S.—The Gipsy will run at this house until the return of Mr. Daly's stock company.

CASINO.—A Good Thing is the bill at this resort.

STAR.—The Lilliputians in The Merry Tramps assume large audiences.

BROADWAY.—Brian Born apparently grows in popularity, and is on for a run.

FIFTH AVENUE.—Lost, Strayed or Stolen has yet some time to run at this theatre.

FOURTEENTH STREET.—The excitement of The Cherry Pickers rouses the enthusiasm of good audiences here, and this melodrama has evidently scored a great success.

HERALD SQUARE.—A Parlor Match and Annie Held are still popular.

COLUMBUS.—The Sidewalks of New York, with its thrilling dive from the shot-tower and numerous specialties woven in and around its story is at this theatre this week. The scenic effects, showing Herald Square and several other portions of the city, are well received. Next week, Primrose and West.

IRVING PLACE.—Seine Gewesene (His First Wife), which was presented at this house for the first time last Thursday night, proved a lively farce with the scenes laid in France. The author, Felix Brentano, has apparently drawn his inspiration from various French farces of familiar pattern, but he has done his work cleverly, and the incidents, intrigues, and predicaments are both ingenious and mirth provoking. Lindau's new farce, Die Erste is underlined for Thursday night.

BROOKLYN THEATRES.

Montauk.—Sunshine of Paradise Alley.

A crowded and demonstrative house endorsed here last night the favorable verdict accorded by New York the past Spring, and ratified in Boston this Fall, on Denman Thompson and George W. Ryer's Sunshine of Paradise Alley. It stands unique among plays, possessing no plot, being simply a series of episodes without any story or coherence, except in so far that Nellie McHenry and other characters participate in all the scenes. It nevertheless holds the attention of the auditor, who with undiminished interest follows the series of pictures of real life from beginning to end with a zest and enjoyment rarely felt in the theatre. The reasons advanced for this have been widely disputed; that such is the case, however, is beyond contradiction. Probably the public likes it because the various characterizations are true to real life, yet not opposed in harmony to the various ideals entertained of these same types by the general public. The scenic embellishments are attractive, the actors enlisted more than capable, and the incidental music popular, as well as liberally introduced and capably rendered. The outlook for a large business augurs exceedingly well. Olga Netherole will be seen here in three plays next week.

Columbia.—May Irwin.

May Irwin in The Widow Jones was greeted here last evening by a large audience, which hailed with every demonstration of approval all the well-known points incidental to this highly successful farce comedy. There is only one May Irwin, and though imitators may spring up at every hand, none can ever equal let alone eclipse her unctious, the jolly good nature, and the real art in its way with which she invests all that she does. Her songs, including some novelties, were redemanded again and again, the audience seeming never to tire of their repetition. John C. Rice, Joseph M. Sparks, Jacques Kruger, Ada Lewis, and Hattie Williams contributed their services to the making of a most pleasing presentation. On Nov. 2, Chevalier will be heard in Brooklyn for the first time on this stage.

Amphion.—A Black Sheep.

Hoyt's clever comedy, A Black Sheep, which had not before been seen in the Eastern District, drew a big audience to the Amphion last evening. Otis Harlan gave his usual amusing performance of Hotstuff, and Jeanette St. Henry also came in for much applause. The company also includes William De Vere, W. H. Currie, Harry Luckstone, Joseph Natus, W. F. Mack, J. W. Mitchell and Agnes Rose Lane. The Amphion patrons will see the Lilliputians next week.

Gayety.—A Happy Home.

George W. Monroe in his latest and most successful impersonation, Lulu, is at the Gayety this week, where his play, A Happy Little Home, drew a good sized audience on Monday night. Mr. Monroe's original methods for producing laughter and his general make-up were highly appreciated.

Notes.

A political demonstration was in sway at the Park Theatre last night. His Absent Boy not materializing until this evening.

The Girl I Left Behind Me could not decree a vacant seat at the Grand Opera House.

James W. Reagan in The Bells of Shandon gladdened the heart of Manager Hubert F. Kliney with the standing-room sign at the Bijou Theatre.

Irwin Brothers' Vaudeville company at Hyde and Schuman's and Sam T. Jack's Bull Fighter at the Star, both played to the capacity of these establishments.

LONDON IMPRESSIONS.

"After a season of five months doing the London theatres," said Mary Penfold to a Mirror reporter yesterday, "it seems a relief to again visit a New York playhouse. Most of our theatres here are far superior in the way of light and ventilation. H. Beerholm Tree's new theatre, Her Majesty's, however, is to be built on the latest improved American plans, which will undoubtedly make it the most comfortable of the London theatres."

"When Mr. Tree visits us this Fall, he will have in his company Nina Boucicault and Olga Brandon, whom New Yorkers have not seen in some years. Gilbert Parker's Seats of the Mighty will have its first production here. From the rehearsal, I should judge that this will be a very strong card for Mr. Tree's American tour."

"One cannot refer to the past London season without speaking of The Sign of the Cross. Without exaggerating, I think we could well call it the play of the century. As New Yorkers are soon to see this play, however, they can judge for themselves of the merits of this much discussed drama. By the way, I found that Wilson Barrett at the Lyric had seven American girls in his company. He is one of the London managers who are ever ready to extend a helping hand to ambitious Americans."

"I cannot speak too highly of Messrs. Greet and Engelbach, managers of the Lyric. It was owing to their kindness that I was able to see many of the interesting affairs of the season, particularly the Trilby wedding. The church scene during the marriage of Dorothy Baird and young Irving was the most remarkable one I have ever witnessed. The crowd was enormous, and most of the distinguished guests who came late had little chance of seeing anything. I still have a vivid recollection of Charles Wyndham standing on top of a church pew, with opera glasses in hand, endeavoring to catch a glimpse of the beautiful bride. George Alexander and Charles Hestrey both remarked to me that they were very anxious to visit America, and as soon as they had secured good material would venture over here."

"In conclusion, I wish to say how highly THE MIRROR is thought of in London. Many of the prominent managers have difficulty in securing a copy each week, for the supply was quickly out."

LAURA BURT'S VALET.

The story of Johnstone Bennett's valet that has recently been going the newspaper rounds has excited the ire of Laura Burt, who claims to have been the first actress to employ a valet in place of a maid. Miss Bennett has received the credit for originating the idea, but Fay Templeton and Miss Burt both preceded her, it is claimed, in putting it into practice. Three years ago, when Laura Burt was playing in Blue Jeans, tired and disgusted with the caprices of a French maid, she hit upon the idea of employing a valet. Accordingly she engaged a young Welshman, James Morris, a native of Carnarvon, Wales, where his father and forefathers for innumerable generations had acted as valets of Carnarvon Castle. Morris, as Miss Burt calls him, performs the regulation duties of every valet. He curls and shampoo her hair, manicures her finger nails to perfection, packs her trunks and sees to it that she is served with a dainty breakfast when she is too indolgent to rise and go to the hotel dining room. The chief charm of Mr. Morris lies, however, in the fact that he speaks Welsh, and as Miss Burt is a Welshwoman on her mother's side and a Manx woman on her father's, she delights in talking in her native dialect with her faithful James.

THE GREAT NORTHWEST TO RESUME.

All the rights to The Great Northwest, together with the scenic and mechanical effects, have been secured by Joseph Cavan and Company, who have placed the routing and business management in the hands of Harry St. Ormond at the Empire Theatrical Exchange. The tour will open in New York Nov. 2 with Joseph J. Dowling, Sheridan Black and Myra Davis in the cast.

THANKSGIVING OPEN.

Thanksgiving is open at New Britain, Conn., on share or certainty. The receipts of In Old Kentucky last Thanksgiving were over fourteen hundred dollars. Only 41 attractions booked. Gilbert and Lynch, Russian Lyceum, New Britain, Conn.

CUES.

Leonard Greene has recovered from the typhoid fever, and is with James Young. Mrs. Florence Abbey is expected to arrive in New York this week.

Lodusk Young has joined the Campbell White Slave company.

Mr. and Mrs. William Davidge are resting in Brooklyn. They will join Margaret Mathers's company after the election.

Thomas W. Keene is reputed to be doing a splendid business this season. He and Charles D. Hanford make a strong team in the legitimate, and both have received warm praise from the press in the cities in which they have appeared.

William Seymour, of the Tremont Theatre, Boston, has submitted a play to Georgia Cayvan, which he wrote with a view to her appearing in when she was at the head of the Lyceum Stock company.

Stewart Allen, of Sol Smith Russell's company, has been engaged by E. Willard for his American tour, opening at Tremont Theatre, Boston, Nov. 15. Mr. Russell kindly granted Mr. Allen his release.

Louise Sanford will play a leading soubrette part in Little Jack Horner next season. She is engaged this season with A Railroad Ticket company, playing the part of Miss Clasher.

J. S. Cummings writes that Jerry Herzell, who was taken ill at Muscatine, Ia., while acting his part in a performance of Justice at Last by the Gordon company, is still very ill at Taylorville, Ill., where he is being nursed by his wife.

The latest farce comedy, The New Girl, will go out after the election under the direction of the Empire Theatrical Exchange. A company is being engaged.

The Black Crook opens at the City of Mexico on Nov. 5.

An Innocent Sinner will soon resume its tour.

Colonel Mapleson's Imperial Opera company will give their initial Sunday concert on Nov. 1, at the Academy of Music.

When Evangeline moves up to Olympia next week, it will be called Evangeline Up to Date. Several new features and specialties will be introduced, and some of the old puns will be killed.

Myrtle H. Edwards, formerly playing leads with 8 Bells, is at her home in Waterbury, Conn. She is a regular contributor to the Waterbury Life of theatrical anecdotes and gossip.

The Rogers Brothers have signed for twenty weeks with Sam Scribner for H. W. Williams's own company.

Frank T. Caspers writes that he has brought the season of his star, Enie Veronee, to a close, owing to the all absorbing and endless procession of torch-light parades and political rallies, but that he will reopen the tour at Rock Island, Ill., on Nov. 15 with a stronger supporting company and a full line of new printing.

J. H. Winslow, for several years President of the Kennel Club of Philadelphia, has been engaged as business manager for Robert Hilliard's company. Mr. Hilliard begins his New York engagement at the Garden Theatre next Monday evening, in The Mummy.

Olga Brandon, she of the "midnight eyes," is coming to America as leading lady with Mr. Willard.

Mrs. Henry Miller and family and Mrs. John Drew and family are quietly living at Passy, France, where they will superintend the education of their children.

Frederick Paulding is doing a little teaching and also giving lectures and recitations in the houses of the "four hundred." Mr. Paulding is related to several of the best families in America.

Mrs. Barney Williams, who has been very ill, is convalescent.

Eloise French has signed with the Theatre Francaise Stock company, Montreal.

Zipporah Goodfriend, seventy-seven years old, died last Sunday at her residence in New York from pneumonia. She had lived in the upper part of the city all her life, and was one of the oldest residents of Harlem. The funeral services will take place to-day (Tuesday). Mrs. Goodfriend celebrated her golden wedding a year ago. She was the mother of S. Goodfriend, the theatrical press agent.

Jessie Bonstelle has signed to play the leading role in The Great Northwest.

Louise Paulin (Mrs. H. B. Warner) has signed with Augustin Daly for The Gipsy, and will return to the stage after an absence of nearly six years to play the part of Juliette in the company now at Daly's. We are happy to say that Mrs. Paulin has recovered fully from the serious illness which kept her so long from her profession.

Authoritative announcement is made of the fact that the Wieting Opera House, at Syracuse, recently burned for the third time, will not be re-built.

Robert Hilliard has abandoned the idea of beginning his New York season at the Garden Theatre with a revival of Lost—24 Hours, owing to the great success of his new play, The Mummy.

That bright Philadelphia weekly called Foot Lights recently changed its form and now appears in a decidedly attractive style. It is printed artistically in two colors. It continues to cover Quaker City theatricals in a breezy way.

Helen Courtney has come to New York from San Francisco. She is a favorite actress on the Pacific coast. Miss Courtney intends to remain in East. Although she is unknown here, the endorsement she brings ought to serve as sufficient recommendation to managerial consideration.

For six months past Fannie R. Johnston has been studying in Paris under Madame Paul Julien, the widow of the celebrated violinist of that name. It is her intention to remain there a year longer, when she will return to America and sing in light opera.

Adelaide Cushman has resigned her post as leading woman of the Avenue Theatre Stock company, as she finds the long hours and close confinement injurious to her health. She has received uniformly commendatory criticisms upon her work in several difficult roles. Miss Cushman returned to town on Sunday.

Lizzie May Uimer was specially engaged for the part of Mrs. John James O'Grady in Paradise Alley for the Boston run of six weeks at the Tremont Theatre and re-engaged for the week at the Walnut Street Theatre, Philadelphia. Miss Uimer is now resting in New York.

W. F. Crossley, who successfully launched Charles E. Blaney's A Run on the Bank, will manage and control a new comedy-extravaganza by the same author next season. The title and principals have been selected but will not be made public as yet.

Clint G. Ford, send your address. "Important," says MIRROR.

MATTERS OF FACT.

Don Sherman's Comedians, presenting Old Dan Tucker, have made a decided success. The company carry a band and orchestra. Some new engagements were made last week to strengthen the organization. John Hoffel at the American Theatrical Exchange represents the company in New York.

Professionals sometimes are in want of some one to coach them in light opera, songs, etc. Madame Olive Barry, a pupil of the late Lamperti, offers special terms to the profession at her studio in the "Oakland," 102 West Forty-ninth Street. Madame Barry is the wife of Sidney Herbert, an old member of Augustin Daly's company.

The Boston Herald, in speaking of W. H. Maxwell, the baritone soloist of The Old Homestead company, says: "He is an actor of much cleverness, playing prominent parts in The Still Alarm, Straight Tip, and Hattie Bonnell's company. He is now admirably essaying the characters of Pat Clancy and Francois in The Old Homestead."

Joe Ransome has arrived in town. He is disengaged for leads and heavies, and may be addressed care of this office.

"M. C." care this office, wants to engage a number of people to complete his company. He will pay board and railroad fares.

A. G. Kratz, light comedian and character actor, may be addressed permanently in care of this office.

Leontine Stanfield, who plays a prominent part in A Midnight Bell, has made quite a hit. Her latest songs have also won much popular favor.

A partner with \$500 to invest in a melodrama is wanted by "Capable," this office.

The Academy of Music, Montreal, P. Q., the first-class theatre in that city, has the week of Nov. 9 open. The list of the attractions that have played this house include the best on the road. Applications for time should be made to Managers Sparrow and Jacobs at Montreal.

Frank Lynden, formerly with Lewis Morrison, returned from Europe recently in the St. Louis, after a successful summer season in London. Mr. Lynden is now at liberty to consider offers—he has a good tenor voice and is a competent actor in juvenile and comedy roles.

A leading man is wanted for The Rajah company by Charles Wilbur, 221 42d Street, Chicago. Managers in New York, Pennsylvania and Ohio having open time are also requested to write.

Bancroft and Knox and their company after careful rehearsal take to road immediately after election. They are well organized and will produce Shakespearean and other classical plays with special scenery, costumes and accessories historically correct. They are almost booked solid. Sheridan Corbin will direct the tour.

Mabel Amber has received numerous offers of engagements for this season, but has not accepted any of them so far. Miss Amber is an exceptionally clever and capable actress, and metropolitan managers having productions in mind would find it to their advantage to negotiate with her.

Hennsey Lerville and Other People's Money are playing the public everywhere. The company has been doing a good business, and return dates are requested by most managers. The press has also endorsed the attraction. Manager Fred G. Conrad has still a little time open.

The factories and shops are now running on fulltime at Corning, N. Y., and attractions visiting that town are the beneficiaries in consequence of the better times. Manager Sternberg, of the Corning Opera House, has Thanksgiving and New Year's open.

The Palace Theatre at Girardville, Pa., is managed by Albert Arnold, and was built but a couple of years ago by the Palace Theatre Company, who are the sole owners. He is now booking for this and next season.

Nina Morris is meeting with much success in the heavy part, *Servant's*, in *Shannon of the Sixth*.

Gas Pinsky, who was with A Woman in Black company, is now at liberty as singing and dancing comedian. His address is 100 West Ninety-first Street.

Some first-class people are wanted for Wolbert and Russell's repertory organization. Persons applying must have a good address.

Professor Dure teaches all the latest dances, and is the inventor of many novelties in this art. Daily solo and ballet classes are one of his specialties. His studio is located at 1788 Broadway.

Blaney's A Boy Wanted did a big business at the Fountain Square Theatre, Cincinnati, recently, standing room being at a premium at every performance throughout the week. About 17,000 people saw the play in that city.

An experienced model for photographing is wanted by "Views," care of this office.

Deceful Valley, Edward E. Kidder's play, which was successfully produced by Sol Smith Russell and presented for several seasons by him, may be had on royalty by applying to the author at 26 West Thirty-first Street.

The Grand Opera House, one of the best-paying houses in Brooklyn, N. Y., has the week of Dec. 10 open to a first-class attraction only.

Florrie West is playing the title-role in Harry Williams' production of The Bowers Girl. She has made a most pronounced hit in the part, the press being lavish in praise of her work.

Sheridan Block, who played one of the leading parts in In the Heart of the Storm, is disengaged for the balance of the season and invites offers.

Myra Collins is starring in a repertoire of plays under the management of Kellam and Harper. Little Miss Thompson is the principal play in her repertoire.

Margaret Fuller will open her regular season Nov. 9 in Dumas's play, The Princess of Bagdad, which has been adapted for the American stage by William Young.

Manager W. H. Jennings has sold his interest in the Bridgeport Theatre, and will attend personally to the management of the Hartford Opera House, Hartford, Conn. This theatre, which has been refitted with a new drop curtain and repainted, has done a large business this season, playing to standing room frequently.

L. Goldsmith, Jr., says he has given away more than 500 boxes of rouge as a result of his advertisement in The Mirror.

C. Harry Kittredge has returned to the city and has begun negotiations with several managers.

Charles Merry and Sons have contracted with Edwin Gordon Lawrence for the production of the scenery for the latter's new romantic drama of Russian life, entitled For Her Sake, which will open in Albany on Nov. 15 under the management of Charles W. Roberts.

Waynes Henderson, for the past fifteen years connected as proprietor, manager, or representative of some of the most prominent enterprises of the country, seeks a position as manager, press agent, or to go in advance. Mr. Henderson's experience qualifies him for the handling of large companies, both in the operatic and spectacular field, and in this direction his services would be particularly valuable. He has had a thorough newspaper training, and has been for some years identified with three of the leading theatres of the country and their various enterprises. Mr. Henderson can be addressed at 1267 Broadway.

At the East End Theatre, Pittsburg, Pa., Manager E. D. Wilt has some good open time in November and December for good attractions only.

An orchestra leader, capable of playing the piano, is wanted for the Murray and Mack company, who should be addressed en route.

Costumes suitable for the ballet and burlesque are offered for sale at a sacrifice by Mrs. Frances, wardrobe mistress of Proctor's Pleasure Palace.

Gilbert and Lynch have Thanksgiving open at the Rutwain Lyceum, New Britain, Conn.

The John Stapleton company is under the management of Edward Arlington, who is now booking same for this season. The company is to present a new comedy. They also introduce between the acts the animatroscope, a recent invention of reproducing animated views by photography.

Carris Lee Stoyke, who has been at the head of her own company for several seasons, is disengaged, and invites offers for the balance of the season.

J. A. Donaghey, the operatic baritone, who returned from England recently, has been engaged by Augustin Daly for three years. Mr. Donaghey was with A Trip to Chinatown in the early part of the season, but resigned. He has a fine baritone voice, and sang with much success during the summer in London.

The Grand Opera House, the only popular price theatre in Wheeling, W. Va., has some good open time immediately after election.

The Rajah for first-class theatres. He may be addressed at 220 Forty-second Street, Chicago.

A white noddle dog, capable of doing tricks, is wanted for a prominent star by Charles B. Cochran, care this office.

Fair dates Nov. 11 to 13 are open at the Fayetteville, N. C., Opera House. A strong attraction is also wanted to open the regular season. Will C. Dodson is the manager.

Big business is reported from Hartford, Conn., where some of the best combinations and well-known stars have played the Hartford Opera House. Good open time for the balance of the season may be had of Managers Jennings and Graves, who are also booking for next season.

Reah Lee will coach amateurs in their parts and will also direct the productions by amateurs. She may be addressed care of this office.

Grace Golden plays Erina in Brian Bora. Her singing and clever acting are one of the hits of this delightful opera.

Burlington, Vt., and Plattsburg, N. Y., which are booked jointly, are no doubt two of the best one-night stands in this country. The theatres in these cities are managed by W. E. Walker and W. A. Downe respectively, who report big business thus far this season. They have early open time.

Dorothy Chester, whose portrayal of the role of Connie Gwyn was the hit of Catherine Lewis's play Mrs. Smith's Husband, which was done at the Herald Square Theatre on Thursday afternoon, has not yet closed for this season and invites offers for ingenue roles. She may be addressed at 221 West Forty-fourth Street.

L. J. Meacham, who successfully managed The Films for the past four years, closed with them at Belvidere, Ill., Oct. 24 and is now at liberty. He may be addressed in care of this office. Mr. Flint will manage his daughter's tour the balance of the season.

Early open time can be had at the Toronto and Montreal Theatres, controlled by Jacobs and Sparrow, to whom application for time should be made at the Academy of Music, Montreal.

THE AMERICAN THEATRICAL EXCHANGE.

John T. Ford, manager of Ford's Theatre, Baltimore; Charles F. Atkinson, of Boston; J. Wesley Rosenquest, and other prominent managers have made the American Theatrical Exchange their headquarters during the past week. At no period during the history of the Exchange has business been so large. Nearly every theatre in the country has wired available open time, and the number of week stands open includes the entire months of November and December in large cities. The Exchange offers to first-class attractions exceptional inducements to fill open time.

THE SEASON OPENS AT DALLAS.

The Dallas Opera House was successfully opened for the season Oct. 19 by Roland Reed in two performances. The house has been thoroughly renovated and repaired, and Manager George Anzy has booked a strong array of attractions.

CORRESPONDENCE

(Received too late for classification.)

PHOENIX, ARIZ.—OPERA HOUSE (Dr. G. H. Keeler, manager): Wilbur stock opened season 19 to good business. Oct. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1896. New York 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1896. Pearl of Savoy 24.

SOUTH M'ALESTER, I. T.—CAPITAL OPERA HOUSE (S. Crowl, manager): House dark 22-27. Uncle Josh Spruceby co. 28.

CONOCO, N. V.—CITY THEATRE (Powers and Williams, managers): The Summers' Repertory co. closed week of 17 to good business. A Texas Steer gave satisfaction to a large audience 22. Isham's Octoroon 24. The Limited Mail 29.

IRWIN, PA.—OPERA HOUSE (H. L. Meerhoff, manager): Elroy Stock Co. in repertoire 19-24 to fair business; Lowe, hypnotist, 28-30.

UNION CITY, PA.—OPERA HOUSE (Thomas Cooper, manager): Matthews Comedy co. opened 26 for two weeks.

DAWSON, PA.—GRAND OPERA HOUSE (J. S. Laughrey, manager): House 26-Nov. 5.

FOSTORIA, O.—ANDERSON OPERA HOUSE (Campbell and Veon, managers): A Booming Town 18, headed by Leslie and White, gave the best satisfaction. Dan McCarthy 27.—Irene: Frank W. Kelly, of the A Booming Town, was made a member of the local K. of P. lodge after the performance.

VOAKUM, TEX.—FRONT STREET THEATRE (Baby and McFarland, managers): House dark week ending 17. Otto H. Krause co. drew large and appreciative audiences 19-21. J. C. Taylor shared the honors with Mr. Krause. Ruby Lafayette 29-31.

CARTHAGE, MO.—GRAND OPERA HOUSE (H. P. Hall, manager): Devil's Auction 22 to a large and well-pleased audience. John Dillon 27.

WESTERVILLE, W. VA.—OLSEN'S OPERA HOUSE (Colonel Turner, manager): Darkest America 21 to a packed house; good performance; audience well pleased. South Before the War 28.

SAN JOSE, CAL.—HALL'S AUDITORIUM (L. Henry, manager): Grover's Ideals opened a week's engagement to a crowded house 17.

RALEIGH, N. C.—METROPOLITAN OPERA HOUSE (George D. Menner, manager): The Robinson Comic Opera co. have been playing to good business 19-24.

CHAMPAGNE, ILL.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Charles H. Vale's Twelve Temptations 16 to one of the best houses of season. Maloney's Wedding to a fair audience 22.

FERGUS FALLS, MINN.—LYCHEN THEATRE (W. R. Smith, manager): Gus Henge in A Genuine Venturian Nov. 2. Georgia Minstrel 28. The Dazzler 28.

BATON ROUGE, LA.—PIERCE'S OPERA HOUSE (A. H. Hugnet, manager): House dark week of 28.

DULUTH, MINN.—THE LYCEUM (L. N. Scott, manager): Amateur Opera 19 to good house. House dark 19-28.

MONTPELIER, VT.—BLANCHARD OPERA HOUSE (G. Blanchard, manager): A Texas Steer to S. R. O. 15, excellent co. Jessie Couthout Concert co. to good house 20. The co. is composed of artists who give a very pleasing concert. Shore Acres 23; Gorton's Anstret 31; James Young Nov. 5.

ELLENBURG, W. T.—LOYD'S OPERA HOUSE (Charles E. Finberg, manager): Alabama to fair house 17. The Torn-20-29.

PORTLAND, ME.—PORTLAND THEATRE (Charles C. Tokesbury, manager): James O'Neill in Virginia 19; Count of Monte Cristo 20 to large audiences. Charles Cowles in A Country Merchant 23; Lillian Kennedy 26; London Bells 28; Sawtell's Dramatic co. Nov. 2-14; Fanny Rice in French Ball 13, 14; J. J. C. rebet in The Naval Cadet 17; Conroy and Fox 20, 21; Herald Square Comedians 22; Stuart Robson 25, 26; Chimmie Fadden 30.—Irene: Harry Allen, of this city, now with Harry and Kennedy's Players in repertoire was here 19. William H. Pascoe, understudy for James O'Neill, is an old favorite here, having played several seasons at McCallum's Summer Theatre. He received an ovation and several floral gifts 19. Bertha Webb, of this city, left for Boston 19 to join the Swedish Concert co. on a six months' tour through the Central and Southern States. Joseph W. Frankel was here 20 arranging for the appearance of Mr. Cowles in A Country Merchant. Mr. Cowles was also a member of McCallum's Stock co. several seasons ago, and has many friends in this city.

BELLEVILLE, ILL.—OPERA HOUSE (Brons and Blakey, manager): Herne's Shore Acres 22 to largest house of season; excellent satisfaction.

DELTON, TEX.—GRAND OPERA HOUSE (A. J. Embree, manager): McIntyre and Heath 5, performance very fine to small business. Coote and Long in The Other Man's Wife 13; performance medium; small house. The Private Secretary 20 to poor house; performance good. Jeffreys Lewis and Jane Coombs in Black House 26; Fred Ward Nov. 9; Louis James 12.

PARIS, MO.—OPERA HOUSE (E. M. Alexander, manager): Francis Jones in Old Madrid 22 to large and well-pleased audience. Prof. Smith's Jubilee Singers (local) 27; Frank E. Long week of Nov. 2.

BOISE CITY, IDAHO.—COLUMBIA THEATRE (J. A. Finney, manager): On the Bowery with Steve Brodie to crowded house and pleased audience 19. Fast Mail 30; Tornado Nov. 30; St. Perkins 10.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.	WOMEN.	WOMEN.
Andrews, Pearl	Fox, Della	Mason, Mrs. John
Altman, Ella	Fleming, Annie	Nelson, Margaret
Arnold, Virginia	Franklin, Irene	Nordlaw, Emma
Atkinson, Nellie	Farhurst, Nana	O'Brien, Eva D.
Armstrong, Miss	Gertzel, Sylvia	Ogden, Grace
Sydney	Germaine, Katherine	Osborne, Mrs. E. P.
Allen, Adelaide F.	Gallagher, Miss	Paul, Virginia
Aurhan, Mrs. A. B.	Gleason, Miss C.	Ponci, Madame
Barrett, Marion	Grant, Alice	Pierce, Lydia
Atkinson, Gladys	Green, Mollie	Pietter, Marie
Annesley, Isabel	Hart, Ruby	Post, Lillian
Bowen, Mae	Hershel, Ethel	Pratt, Charlotte
Belmont, Katherine	Hess, Laura J.	Rig, Emily
Beil, Mrs. Dugan	Henley, Mrs. E. J.	Roberts, Olive
Beiford, Pearl	Henderson, Lottie	Rose, Mrs. M. C. S.
Barry, Eleanor	Hathaway, Helen	Russell, Mabel
Beil, Berie	Hartwell, Edie	Russell, Mabel
Burke, Lillian S.	Hartwell, Frankie	Reads, Mrs. J. A.
Blanchett, Louise	Howe, Mabelle W.	Robinson, Anna
Beckel, Alice F.	Harrison, Eva	Rorke, Kate
Barrington, Edith	Hanson, Tonia	Ravitt, Zeina
Bagnott, Mrs. C. H.	Hoodson, Gladys	Ring, Julie
Bryton, Miss	Haden, Gladys	Russell, Amy
Bancroft, Viola	Hartman, Lillian E.	Robinson, Ida
Barlow, Mrs.	Hall, Maud E.	Pay, Jessie
Berwick, Nellie	Italia, Emma	Salvator, Mlle.
Baldwin, Kitty	Jarvis, Lee	Steira, Marie
Burroughs, Marie	Jennings, Laura	Smith, Mrs. Rolinda
Burrows, Agnes	Jarbeau, Vermona	Stacey, Delia
Curtis, Mrs. M. R.	Knott, Mabel	Sarason, Mrs. Selma
Clarke, Annie M.	Knott, Lillian	Sara, Adelina
Collins, Lottie	Knott, Mabel	Scott, Carrie
Cavendish, M.	Knott, Mabel	Stuart, Helen
Copeland, Clyde	Knott, Mabel	Stuart, Maud
Croft, Florence	Knott, Mabel	Sullivan, Mrs. J. T.
Clifton, Marion P.	Knott, Mabel	Schmidt, Lucy F.
Cameron, Adelaide	Knott, Mabel	Selisk, Hazel
Cushman, Mrs. M.	Knott, Mabel	Sprague, Mayhew
Cusbo, Henrietta	Knott, Mabel	Traver, Marion P.
Cleveland, Mrs. M.	Knott, Mabel	Tack, Alice
Carpenter, Mrs. V.	Knott, Mabel	Tyler, Dallas
Claxton, Kate	Knott, Mabel	Trevelin, Helen
Coghlan, Rose	Knott, Mabel	Tannehill, Helen
Cinton, Nellie	Knott, Mabel	Traver, Marion P.
Clarke, Adelaide P.	Knott, Mabel	Verone, Irene
Conway, Lizzie	Knott, Mabel	Valentine, Louise
Crossman, Henrietta	Knott, Mabel	Vernon, Kittie
Church, Miss E.	Knott, Mabel	Van Courtland
Clark, Hattie	Knott, Mabel	Wallace, May
Coulin, Miss E. M.	Knott, Mabel	Wainwright, Marie
Carey, Eleanor	Knott, Mabel	Wainwright, Marie
Cassidy, Eva	Knott, Mabel	Wainwright, Marie
Dane, Lillian	Knott, Mabel	Wainwright, Marie
Dulac, Madame	Knott, Mabel	Wainwright, Marie
Dressler, Marie	Knott, Mabel	Wainwright, Marie
Dyer, Berie	Knott, Mabel	Wainwright, Marie
De Vries, Sisters	Knott, Mabel	Wainwright, Marie
Davison, Mrs. G.	Knott, Mabel	Wainwright, Marie
Allott, Maxine	Knott, Mabel	Wainwright, Marie
Edwards, Emma	Knott, Mabel	Wainwright, Marie
Edwards, Emma	Knott, Mabel	Wainwright, Marie
Emmett, Minnie	Knott, Mabel	Wainwright, Marie
Evans, Kate	Knott, Mabel	Wainwright, Marie
Evans, Miss A.	Knott, Mabel	Wainwright, Marie
Felding, Maggie	Knott, Mabel	Wainwright, Marie

Appleton, George	Farran, Geo. F.	Naylor, Frank
Achille, Tomasi	Farnham, A. L.	Nash, John E.
Arden, Mr. and	Fern, Chas.	Nash, John E.
Mrs. E. R.	French, Eddie	Nash, John E.
Allen, L. B.	Gardner, Elmer	Nash, John E.
Adams, Geo. F.	Gorman, W. E.	Nash, John E.
Adams, Geo. F.	Gorman, W. E.	Nash, John E.
Avery, Chas.	Griffin, John	Nash, John E.
Armstrong, A. C.	Gill, Geo. E.	Nash, John E.
Baldwin, Professor	Grier, Julian	Nash, John E.
Saunders	Gibbs, Robert P.	Nash, John E.
Butler & Kennedy	Goethold, M.	Nash, John E.
Blackwell, R.	Geddes, George	Nash, John E.
Braham, Harry	Gulmine, C. Garvin	Nash, John E.
Brimmer, Henry	Hall, Howard	Nash, John E.
Burton, Carl S.	Hyde, J. M.	Nash, John E.
Bland, Wm.	Hickock, Raymond	Nash, John E.
Blackaller, Arthur	Howard, F. B.	Nash, John E.
Baker, Edwin E.	Howe, Walter	Nash, John E.
Barty, Chas.	Heron, E. T.	Nash, John E.
Beil, C. J.	Hill, W. F.	Nash, John E.
Berholt, J. R.	Hayden, Arthur G.	Nash, John E.
Bickman, Frank J.	Hopper, Frank	Nash, John E.
Balsbegan, J.	Hansen, Howell	Nash, John E.
Browne, Edwin	Howe, J. P.	Nash, John E.
Burnham, Alfred	Hallen, Frederick	Nash, John E.
Brennan, Matthew	Harlan, May	Nash, John E.
Barton, Chas.	Hartman, Walter	Nash, John E.
Brooks, Walter J.	Hartman, Walter	Nash, John E.
Brice, Eileen	Hartman, Walter	Nash, John E.
Buckley, Harry	Hartman, Walter	Nash, John E.
Bacon, Charles R.	Hartman, Walter	Nash, John E.
Burgess, Neil	Hartman, Walter	Nash, John E.
Bloodgood, Brad	Hartman, Walter	Nash, John E.
Benedit, Wm. J.	Hartman, Walter	Nash, John E.
Bowers, Fred W.	Hartman, Walter	Nash, John E.
Beers, Newton	Hartman, Walter	Nash, John E.
Coulstock, C. W.	Hartman, Walter	Nash, John E.
Coverly, Frank	Hartman, Walter	Nash, John E.
Coleman, E. E.	Hartman, Walter	Nash, John E.
Cubitt, W. C.	Hartman, Walter	Nash, John E.
Curtis, M. E.	Hartman, Walter	Nash, John E.
Cowles, Chas.	Hartman, Walter	Nash, John E.
Columbus, E.	Hartman, Walter	Nash, John E.
Charters, Chas.	Hartman, Walter	Nash, John E.
Castleman, Wm.	Hartman, Walter	Nash, John E.
Cartier, R. M.	Hartman, Walter	Nash, John E.
Curtis, W. H.	Hartman, Walter	Nash, John E.
Carter, H. J.	Hartman, Walter	Nash, John E.
Collier, Mr.	Hartman, Walter	Nash, John E.
Cowles & Rosen	Hartman, Walter	Nash, John E.
Carleton, W. T.	Hartman, Walter	Nash, John E.
Cummings, R. E.	Hartman, Walter	Nash, John E.
Curry, S. F.	Hartman, Walter	Nash, John E.
Craven, Sidney	Hartman, Walter	Nash, John E.
Collins, O. B.	Hartman, Walter	Nash, John E.
Collins, J.	Hartman, Walter	Nash, John E.
Cowper, Archie	Hartman, Walter	Nash, John E.
Collier, Edmund	Hartman, Walter	Nash, John E.
Candlish, W. F.	Hartman, Walter	Nash, John E.
Casson, J. F.	Hartman, Walter	Nash, John E.
Chiles, S. R.	Hartman, Walter	Nash, John E.
Curran, Jas. B.	Hartman, Walter	Nash, John E.
Cook Brothers	Hartman, Walter	Nash, John E.
Coyle, Frank B.	Hartman, Walter	Nash, John E.
Duncan, Chas.	Hartman, Walter	Nash, John E.
Dover, J. M.	Hartman, Walter	Nash, John E.
Dawley, Searl	Hartman, Walter	Nash, John E.
Dixon, Edson	Hartman, Walter	Nash, John E.
Durham, Sydney	Hartman, Walter	Nash, John E.
Dylen, Mr. B.	Hartman, Walter	Nash, John E.
Dolson, A.	Hartman, Walter	Nash, John E.
De L. Martin, Henri	Hartman, Walter	Nash, John E.
Danby, Charles	Hartman, Walter	Nash, John E.
Donnelly, Geo.	Hartman, Walter	Nash, John E.
Dixon, Henry E.	Hartman, Walter	Nash, John E.
Dunlop, Wm.	Hartman, Walter	Nash, John E.
Dew, J.	Hartman, Walter	Nash, John E.
Drew, Sidney	Hartman, Walter	Nash, John E.
Engelhardt, F. J.	Hartman, Walter	Nash, John E.
Emmett, Joseph K.	Hartman, Walter	Nash, John E.
Edwards, Gordon	Hartman, Walter	Nash, John E.
Edwards, Tommy	Hartman, Walter	Nash, John E.
Elliott, Robt	Hartman, Walter	Nash, John E.
Emery, Edwin W.	Hartman, Walter	Nash, John E.
Fulton Bros.	Hartman, Walter	Nash, John E.
Ed & Warren	Hartman, Walter	Nash, John E.
Foster, W. H.	Hartman, Walter	Nash, John E.
Freeman, Sam	Hartman, Walter	Nash, John E.
Fennell, J. L.	Hartman, Walter	Nash, John E.
Fennessy, Wm.	Hartman, Walter	Nash, John E.
Forness, Karl	Hartman, Walter	Nash, John E.
Fisher, Bro.	Hartman, Walter	Nash, John E.
Finding, John	Hartman, Walter	Nash, John E.
Fulton, Owen	Hartman, Walter	Nash, John E.
Flames, Wm. L.	Hartman, Walter	Nash, John E.
Flaherty, John	Hartman, Walter	Nash, John E.
Fleming, Wm. H.	Hartman, Walter	Nash, John E.
Ford, Lena	Hartman, Walter	Nash, John E.
Frankel, J. W.	Hartman, Walter	Nash, John E.
Farran, Geo. F.	Hartman, Walter	Nash, John E.
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Fern, Chas.	Hartman, Walter	Nash, John E.
French, Eddie	Hartman, Walter	Nash, John E.
Gardner, Elmer	Hartman, Walter	Nash, John E.
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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

The London Licensing Battles—Three New Productions and Two Closings.

(Special Correspondence to The Mirror.)

LONDON, OCT. 16, 1896.

What with the production of *The Belle of Cairo* at the Court in Sloane Square, *The Crown of Thorns* at the Olympic in Wynd Street, and *Jack Tar* at the Pavilion in Whitechapel, we have had this week plenty of excitement,



VIOLET VANBRUGH.

especially with regard to the last-named piece. But all this excitement has been as naught compared to the excitement which almost up to the moment of writing has been raging around the question of the licenses of certain variety theatres and music halls, the managers of which had to begin appearing on Wednesday before our new Inquisition, the County Council. During the last year or two alarms and excursions have been expected and have each year arrived, especially as regards the Empire. Concerning this hall on a previous occasion, Cavalier George Edwards had to fight a powerful Round-head army, led by Mrs. Ormiston Chant, Coothe, the Vigilance Societarian, and John Burns, our Socialist; but certainly straightforward and hard-hits we number for battles, where "Fell and his Partner Joe" need to live. On the occasion referred to, it will be remembered that the Empire "promenade" had to be deleted, which was done by means of a few barriers being arranged here and there. The humor of the situation lay in the fact that while the Empire was, rightly or wrongly, singled out for this powerful attack, its older neighbor, the Alhambra, on the other side of Leicester Square, a house which not only had a promenade, but the same kind of promenaders whatever they might be, was all let alone.

For some time rumors have been around that the opposition to license renewal would be directed chiefly against the Oxford, the London Pavilion, the Alhambra, the Empire and the Palace. The opposition against the first three was for improper songs, against the fourth for "inking in the auditorium," and against the last named for improper pictures, meaning the tableaux vivants.

After a skirmish with the Royal Aquarium as to its Hanging Man the battle opened against the Oxford, which I have known from my youth up, and have always found as well conducted as any place in London, and considerably better than many. A lady of the Purty Party and a Congregational member from Hackney, doubtless with the best intentions, unintentionally aroused much humor by the wholesale indictments they preferred. They not only seemed to regard everybody (but themselves) present as bent on vice, but in certain cases their objection to the songs were of so strained and often foolish kind as to utterly defeat the views of the objectors.

Now, I will confess that certain songs of the day, both here and elsewhere, are well open to objection, and I may add, without boasting, that no one has (common-sensibly, I trust) more often, or more strongly, denounced in the public prints these things than has your obedient servant to command. But the objections raised on Wednesday were frequently childish in the extreme. You will patriotically wish to learn that while our own Marie Lloyd's and Lady Mabel's songs came in for much scathing, not always undeservedly, sundry songs and wheezes of your own R. G. Knowles and ditto ditto Madge Ellis were severely hauled over the coals, and (alas) one or two other natives of yours were regarded as possessing a strong tincture of ultramarine in their business, all of which is certainly rough on the two greatest nations on this or probably any other planet.

Certain of the above indicated songs and wheezes were undoubtedly open to objection, especially a couple of Marie Lloyd's newest, and one song chortled by the above-named titled "serio;" her song, however, is too silly to do much harm. Also the genial and really humorous Knowles does, when opportunity serves, sometimes stray a little too "near the knuckle," as Arthur Roberts would say. Hence it was not altogether surprising that, while recommending the renewal of the Oxford license, the Council counseled "a greater vigilance" in the matter of song selection.

The next to "face the music" was the much discussed Palace Theatre. There Vigilant Coothe had a powerful look in, and denounced many of the living pictures there shown as absolutely demoralizing. He, too, put forward such strange (and not exactly printable) reasons for the faith that was in him that the council not only unanimously pook-pooked his pleadings, but even recommended that the veteran Charles Morton, who manages the Palace, should be granted a full license, which means that he (M) gained what he never had there before—namely, an unrestricted "promenade" and freedom to serve drinks to the audience. This is indeed, a gracious concession, as compared with most of our variety theatres.

Presently, amid what reporters generally describe as "sensational in court," up came the Empire. This resort was vigorously attacked chiefly by the same lady and clergyman who

scarified the Oxford. Charges of the deepest dye were freely bandied about. But as in the case of the Oxford, the opposition managed their case so foolishly, trivially and with such obvious spite and spleen, that after a long debate the renewal of the Empire license was advised almost nem. con., and thus did a set of probably sincere but bigoted busybodies not only lose their cases but brought discredit on their creed and cloth.

Similar proceedings were in evidence regarding the license of the London Pavilion, and the herein before-mentioned Alhambra. The same oppositionists managed their objections in the self same ridiculous and spiteful way, and hence these places of public entertainment escaped, even more clearly, perhaps, than some thought with merely a "caution." I do not say, mark you, that either of these halls or either of those mentioned above, is open to much objection, but undoubtedly there are little matters in each that are susceptible of improvement. But, thanks to the extreme manner in which the aforesaid bigots conducted their cases, a reaction supervened and caused the anti bigots to pass a few things that, judging from my own experience, might well have been remedied.

Since the above-named licensing battles, I have been around among the managers and artists chiefly concerned, and I find the excitement now subsiding. I may tell you, however, that sundry variety theatre managers seem a little alarmed and threaten to apply more drastic methods to certain of their artists.

But now to the question of play-production, of which, as I have hinted above, we have had many examples since my last. Imprimis, not to say firstly, there was *The Belle of Cairo* at the Court. This piece had been written by Cecil Raleigh and composed by Kinsey Pelle, who also contributed certain of the lyrics. Raleigh, so long a collaborator with Henry Hamilton, and poor Augustus Harris, had sometime written for charming May, notably *Little Christopher Columbus*, one of several pieces he (Raleigh) wrote with George R. Sims. Kinsey Pelle is a somewhat stage-struck member of the most gilt-edged society, and is reported to be able to throw this sort of piece off before breakfast. Happily his work, as judged from *The Belle of Cairo*, is not quite as bad as that usually evolved by well amateurs. Indeed, *The Belle of Cairo* is a musical play that is no worse than some of its class and vastly better than a good many. It certainly affords good acting and singing opportunities for Lady May, Francis Yohé Hope, the Duke of Newcastle's brother's blithesome bride, who plays Nephthys, an Egyptian girl in love with a British officer, for whose sake she anon disguises herself as a boy (and a very dashing boy, too) and follows him into battle, thereby affording opportunity for several pretty scenes. Among the best of May's songs is "The Hoo-Poo Bird" and "The Garden Boy," each of which will doubtless become very popular. Capital acting and singing aid is rendered by John Peach (sometimes known on your side), Charles Whitrow, a real droll (who has not yet had the chance he deserves and doesn't get it here), Arthur Nelson (who throws in some marvelous dancing), and Gollia Warwick, an experienced and splendidly trained singer.

The Olympic, all the many discussions and quarrels concerning which I have duly, if not lawfully, related to you, was opened on Saturday under the direction of H. J. Leslie, who has sublet the house, pending his production of *The Pilgrim's Progress*, to Gilbert Elliott, a well-known touring manager. Elliott began proceedings with a new revolutionary drama, religiously but ridiculously entitled *The Crown of Thorns*. It might really have been called *The Guiltless Guillotine* or something of that sort, for it is written around that dread engine. This being so you will perhaps wonder why I say "guiltless." I will tell you. Running through the usual incidents that one always finds in these dramas dated between 1792 and 1794 is a nobly born but honest hero, who is lured to Paris, and is there lured by a certain imperious dame, who feels to reverse Captain Crooktree's famous phrase, that "come what may, she must and will possess him." He, however, being pure and good, and also betrothed to another, declines (with thanks) to listen to the haughty dame's proposals. Whereupon, there being, as we know, no fury like a woman scorned, she denounces her decliner (Mrs. Potiphar-like) and presently causes the hero to be inveigled into such schemes, as lead him, in due course, and the last act, to the guillotine. But, ah! that good old guillotine, gone craving for it has been hitherto, is paralyzed at the sight of so much virtue as this persecuted hero brings to its fatal basket. In point of fact, it absolutely "strikes," like a London dock laborer, or a Leadville miner, and refuses to work. Three times do the executioners attempt their fell work; but still that sensible knife hesitates, each time within half an inch of the hero's neck. Eventually, the said hero is, of course, set free amid the cheers of all concerned, on the stage and in front of it.

Beyond this gruesome, but probably money-making, situation, which is a replica of the threefold hanging attempt upon the hero in *Saved From the Sea*, there is not much worth mention in *A Crown of Thorns*. It is written on stilted lines, and acted mostly in a manner to fit, especially by Sub-Lessee Gilbert Elliott, who, if his acting ability was commensurate with his fine appearance, would be a useful find just now, when we are not too overburdened with a supply of capable *jeunes premiers*. Harry Paulton, Jr., son of the actor-auteur of *Niobe* and *Erminie*, aroused laughter in certain very conventional comic scenes. But perhaps the most natural, as well as the most powerful, impersonation was that of the Princess de la Zodiac by Agnes Hewitt, a fine figured and clever actress, both of burlesque and melodrama, who was for some months manageress of this very Olympic Theatre, from which house she, after an honorable and plucky struggle, had to retire, a heavy loser, as so many other Olympic lessees have done.

I may add that, at the moment of writing, I learn that the above described drama, *A Crown of Thorns*, finishes at the Olympic to night (Friday), after a run of one consecutive week. Also, that Willie Edouin concludes his run of *New Market* at the Opera Comique to-morrow night, after about a month's career, which is, however, quite a long run for that mostly unfortunate house.

The other chief production of the week has been *Jack Tar*, at the Pavilion, in Whitechapel, which East End resort has for some time been proudly described by Manager Isaac Cohen as "the Drury Lane of the East," chiefly because of the grand spectacular productions he has given there. Cohen can boast of big melodramas in this connection, but in this new melodrama—written by Arthur Shirley and Benjamin Landeck, authors of *Tommy Atkins*—Cohen has certainly beaten all records. The scenes representing the passing of the British fleet off Malta, the collision at sea, a floating derelict, and especially a huge, practicable, armed cruiser passing out of the harbor to proceed to foreign service, are scenes imposing and realistic enough to make the fortune of a far worse play. The entire ship, laden with troops and sailors,

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turns right round in full view of the audience, by means of an ingeniously devised revolving stage; and in the process nearly drives the audience frantic with excitement and enthusiasm.

Of the piece it is enough to say that it is by no means badly written, and that it abounds in stirring situations. To briefly indicate the plot it may be mentioned that the hero is not only falsely accused, thereby imitating the fate of most melodramatic heroes, but that he has also been changed at nurse after the fashion of certain of Mr. Gilbert's heroes. Thus the vast estates really due to our sailor hero pass pro tem to the nearest villain, for whom at nurse our hero was substituted. Murders, mutinies and sundry other little crimes of that sort are during the four hours' traffic of the stage imputed to our hero (the said Jack Tar), but after escaping dragging and after swimming off many a weary league in order to join the above-named armed cruiser, and after escaping from the aforesaid collision, and after being rescued at the last gasp from the hereinbefore-mentioned derelict, he contrives to confound and annihilate all his enemies. The drama is well played all round, and judging from accounts of the booking just to hand, it should be a vast success.

Death has, I regret to say, this week removed from our midst Grace Huntley, a bright and most attractive "principal boy," who added to a faultless figure a melodious voice and a true sense of humor, both rare qualities on our side, let me tell you.

I am also deeply sorry to have to announce the death of Mrs. Osmond Tearle, whom Americans remember as Minnie Conway. The poor lady, who had become very popular, around our provinces, both professionally and privately, had been ill a long while; but of late she had seemed to mend. A relapse set in, however, and in a few days after she passed away.

We are at the moment of mulling awaiting the production of *Under the Red Robe* at the Haymarket to-morrow (Saturday); of two new and said to be bloodcurdling plays, viz.: *The Days of Cromwell* and *The Victoria Cross*, due on Monday at the Borough Theatre, Stratford, and the adjacent Theatre Royal, respectively; George Alexander's reopening of the St. James's with *The Prisoner of Zenda* on Tuesday; and the same actor-manager's starting of his management of the *Royalty Theatre* in Soho, a few days later.

Violet Vanbrugh, now Mrs. Arthur Boucher, whose portrait graces this number of *The Mirror*, is not a stranger on your side of fishpond. She returns to America next month to star with her husband, at the head of their *Royalty Theatre* company, in a repertoire of London successes, chief among which may be mentioned *The Cull Widow*, and *The Queen's Proctor*.

GAWAIN.

THE DRAMA AND MUSIC IN ITALY.

(Special Correspondence of The Mirror.)

ROME, OCT. 10, 1896.

Bellini's *Puritani* has been chosen for the State performance to be given at the Argentina Theatre during the festivities to take place in honor of the Prince of Naples's marriage. A curious choice is this opera for a wedding festival. A bride, who is seemingly abandoned on her wedding day and loses her senses in consequence. Otherwise no more beautiful music was ever composed than the *Puritani*, which, if I mistake not, was written for that grand quartette of singers: Grisi, Rubini, Tamburini and Lablache. It was the only prima donna part which Grisi ever originated, I believe. She did not originate Norma, though Norma eventually became her greatest part, and the world has never known such a Norma since. Norma was written for Pasta, and Grisi was her Adalgisa. Norma was a failure on its first performance at La Scala, in Milan. "And yet, I think there is some good music in it," wrote Bellini to a friend, the day after its first performance. *Puritani* was a success from the first, as also was the *Sonnambula*.

Here in Rome we have had a horrible melodrama called *The Tiber's Refused*—meaning the drowned which the river rejects and throws up on its shores. A horrible subject, as you see, but it pleased the gallery of one of our low theatres, and that was all that was asked of it to do. It was played three nights running—a long run for here.

Pinero's Second Mrs. Tanqueray, here called *The Second Wife*, is a great success in Italy, where it is having a triumphal tour.

Charley's *Aunt* is another English success in Italy, as also is Byron's *Our Boys*. Byron's other pieces, however, have been dead failures. Charley's *Aunt* has been translated into the Venetian dialect, and is as successful in that as in classic Italian. No greater proof of success can be given than to translate a piece into a dialect. I shall not be surprised to know next that Charley's *Aunt* has been translated into Neapolitan and Milanese dialects. These three dialects have a repertoire of their own and tour through Italy like other companies.

One-act plays are in great vogue in Italy, and the most celebrated prime donne are even seen in them. Thus, such men as Giosca, Gallina, Cavallotti, etc., do not disdain to write one-act plays. One of the newest is *In the Land of the Half-Moon* by Bettinelli. It is not a success, however, and I need not have mentioned it, only

it may be a success in other theatres, and must not be utterly condemned, because of one public's dissatisfaction.

Another new comedy is *The Functionary*, by Ostrowski. It is in five acts, and deals with Russian life.

Zampa-legata (tied paw) is a strange title, is it not? Never mind, the play is a great success, and is being given in all the principal theatres of the peninsula.

Rovetta has written a new comedy for the celebrated actor Zaccone, who is to produce it this month. It is called *The Beginning of the Century*. Rovetta is one of our most popular writers now, and a new success for him is expected with this new play, especially with such an actor as Zaccone in it.

Barbieri, Italy's greatest melodramatic writer, has added another to his long list of successes—namely, *The White Virgins*. Our classic authors laugh at Barbieri's plays. Nevertheless, he hits the public, and he makes more money than all the classics put together. So he can laugh at their criticisms.

Pilotta has written a four-act play, which is to be given this month. It is *The Lancer's Lieutenant*. I fancy I have seen this title before. However, the play is new, and those who have heard the author read it speak well of it. The public must, however, give opinion before we can say that it is a success.

The *Silence Hotel* (*Hôtel du Libre Échange*) has been enthusiastically received in Naples, where a triumph also awaited Little Devil. Schulzer's *Lovemakings*, on the contrary, has proved a failure.

Marco Praga's *Mother* is an Italian success. I say Italian because I do not suppose that it would be a success in America. The plot is very much like other Latin modern plays—an unfaithful wife, who, however, retains some motherly instincts in her heart.

Lemaire's play, *Pardon*, is a failure. But here the tables are turned against the husband. The play is in three acts, and has only three persons—husband, wife, and wife's friend in love with husband. The wife, who is not without apt herself, discovers her husband and friend love making. She takes the discovery in good part, for now each one can act separately without incurring the other's displeasure.

Traversi promises us for early performance his *Knave of Hearts*, and a new author announces *The Roccamara Disaster*. This ends our list of novelties for this month.

The bicycle mania has caught the fancy of our actresses. One of them, Virginia Reiter, is quite a noted cyclist. This fact has brought about a curious result—each time she gives a benefit she is sure to receive the present of a bicycle. She has already enough to open a store of bicycles.

This year will be memorable for the publication of artists' reminiscences. Bernhardt, Terriv, Duse, and Ristori have already put their finishing touches to their biographies. It is thought that Ristori's biography will be the most interesting, she having figured as much in society as on the stage. Her son is now one of Queen Marguerita's gentlemen-in-waiting.

The tenor Duprez, who died recently in Paris, earned his first laurels in Italy, where he sang with Malibran. It was here, too, that he met his wife, who was also a singer of no mean renown.

I am sorry to announce the death of the composer, Charles Gomez, who, though born in Brazil, may be considered Italian, so long was he in Italy. In his way he was a kind of savage, being intolerant of every sort of discipline, and he might have remained for ever unknown in his native land had not Dom Pedro, Emperor of Brazil, given him the means to come to Italy to study. He went to Milan and entered the conservatory there. This conservatory, by-the-by, refused Verdi in his youth as being incapable! Gomez was a quick pupil, but his strange restlessness was sometimes rather a trouble to his professors, who called him "the savage." In appearance, also, he was somewhat wild looking. His face was copper color, his lips thick, and his hair a perfect mane, covering his neck and shoulders. When he came to Rome to put Gaarany on the stage there was a continual revolution at rehearsals. Gaaravaci, who was then manager, tried to make peace, but in vain. Gomez stormed until he had the scenes painted as he wished and the costumes made as he designed. He also stipulated for a certain number of suppers, and at the least contradiction he would make such an uproar that he could be heard at the other side of the Tiber. At last poor Gaaravaci would say, "Do as the savage tells you, only don't let me hear him!" Gomez wrote several operas besides Gaarany, but his first was his best, say his critics. His models were Verdi and Meyerbeer. At one time his friends pointed to him as Verdi's successor, but that prophecy was not to be fulfilled. During his later years Gomez was somewhat of a wanderer, and could not settle long in any place. He even refused the direction of the Venice Musical Lyceum, because he felt he could not settle permanently, even in Venice. The last time Gomez came to Rome his bronze face had acquired a reddish tint; his lips, however, were as thick as ever, and his hair longer and thicker.

[CONTINUED ON PAGE 22.]

VAUDEVILLE STAGE

A MAGNETIC COMEDienne.



LILLIE LAUREL.

It is seldom, indeed, that a performer from lesser halls appears for the first time at a place such as Hammerstein's Olympia and wins five encores by sheer force of merit. But this is precisely what Lillie Laurel has done. Few singers and fewer dancers are possessed of a personality so magnetic and so winning. As a singer of negro melodies or "tough" songs, Miss Laurel has not many equals, and her rendition of the popular "Put Me Off at Buffalo" has nearly made a classic of that humorous composition. Lillie Laurel has been a successful favorite in other lands than this, being a native of Norwich, Eng., and having, when but nine years of age, set out upon a prosperous tour of the English provinces. She made her London debut at the Canterbury, playing for nine months at that hall and at the Paragon, going, then, to Australia. She remained for two seasons in the Antipodes, meeting with great success, which was repeated, in 1883, upon her first appearance in America with Reilly and Wood's Big Show. David Henderson's Sinbad next claimed her services, and since closing with that attraction Miss Laurel has devoted herself to special engagements. She is a welcome addition to the ranks of vaudeville entertainers.

THEATRES AND MUSIC HALLS.

Proctor's Pleasure Palace.

Charles Dickson and Lillian Burkhart appear in Two Can Play at That Game. The other features include Jean Clermont and his trained animals; Edison's Vitascopes; Mackie and Walker, comedians, made up as McKinley and Bryan; the Two Bostons, comedians; the Four Pollette Sisters, eccentric dancers; Delphino, musical clown; McCale and Daniels, Irish knockabouts; William F. Gould, eccentric comedian; Estelle Winstan, descriptive singer; Fred Hurd, magician; Barnes and Simon, comedy duo; Lotta Warch, wire walker; Pauline Von Aroid, comedienne; and Cross and Holden, "The Naval School Cadets."

Hammerstein's Olympia.

This is the last week in which vaudeville will be the attraction in the music hall. To finish up well, Mr. Hammerstein has provided an unusually attractive bill. It is headed by the Hanlots, the world-famous trapeze artists. Alexandra Mortens, the prize beauty of Vienna and Paris, makes her American debut in trick and fancy rifle-shooting. The programme also includes Caron and Herbert, the comic acrobat; the Valdres, trick bicyclists; Leola Mitchell, "the living doll;" Rachel Walker, "the Creole Nightingale;" Dutch Daly, comedian; Amann, impersonator; Papinta, the myriad dancer; Poluski Brothers, comic acrobats, and the Aerial Ballet.

Keith's Union Square.

Lumiere's Cinematographe continues a strong card. The vaudeville bill includes Wood and Sheppard, musical comedians; Little Louise Truax, the marvelous whistler; Partzer Brothers, head balancers; John J. Burke and Grace Forrest, comedy duo; the Nichols Sisters, plantation pastimes; the Acme Four in Tubbs's Visit; Raymon Moore, tenor; Douglas and Ford, sketch team; Master Eugene Geary, the boy soprano; Brown and Watson, jumpers; Three Lamartine Brothers, acrobats; Gertrude Haynes, musical phenomenon; Mlle. Amy and Harry La Van, aerialists, and Armin and Wagner, opera burlesquers.

Proctor's.

Johnstone Bennett and S. Miller Kent in A Quiet Evening at Home are the stars of a bill which includes Edison's Vitascopes, Jones and Robinson, parallel bar eccentrics; Emilie Edwards, the campaign songstress; the Excelsior Four, in A Bachelor's Troubles; Dilks and Wade, musical comedians; Sheridan and Forrest, Keily and St. Clair, and Stuart and Morrell, comedy sketches; Bagley and Marr, parodists; Mlle. Ina, transformation dancer; Bobby Bryant and W. L. Rayner, comedians; Dolores Sisters, acrobatic dancers; Alice Wrenn, comedienne; and Mlle. Nora, comedy wire act.

Koster and Bial's.

Seven new faces are seen this week, and the bill is one of the best ever presented here. George Thatcher and Ed Marble head the list in a quaint dialogue. The others are Williams and Walker, colored performers, who are coming rapidly to the front; Spink and Spink, grotesques; and Sparrow, the juggler. The hold-overs are the Sisters Barrison, in new songs; Lona Barrison, the Flying Jordans, Griffin and Du Bois, and Joseph Phoitte's pantomime company.

Tony Pastor's.

Tony Pastor's Own company, with which he has been touring very successfully, is here this week. It includes, besides the ever-youthful Tony, Lew Dockstader, the humorist, the Rog-

ers Brothers, German comiques; Billy S. Clifford and Maud Ruth, in The Chapple's Call; Maud Raymond, serio comic; Lawrence and Harrington, in The Bowery Spielers; the Donovans, in their Irish sketch; George E. Austin, slack wire comedian; Lizzie Ramsden, transformation dancer; McCloud and Melville, comedians; Lord and Rowe, the Three Renos, the Weston Sisters, and Dave Whitley. Tony Pastor has some new parodies.

Weber and Fields's Broadway Music Hall.

The Gezer, with its fine cast, including John T. Kelly, Charles J. Ross, Mabel Fenton, Lillian Swain, Sam Bernard, Volande Wallace, and the Besumont Sisters, runs along merrily. The vaudeville bill includes Weber and Fields, comedians; Lottie Gilson, comedienne; Caron and Herbert, comic acrobats; Thomas J. Ryan, Irish comedian; and Forest and King, acrobatic sketch team. "The Ballet Girl and the Yellow Kid" is a new feature of The Gezer.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Edward M. Favor and Edith Sinclair headed the bill and made a big hit in their amusing skit, The Maguire. Mr. Favor appeared first as an Irish plumber, and Miss Sinclair impersonated his daughter. The dialogue was full of good points and a great many laughs resulted. Mr. Favor changed to a dude make-up and sang "Girl Wanted" with all the accompaniments which made the song such a success when he sang it in 1892. Their closing duet was odd and pleasing.

The Nawns revived their exceedingly amusing sketch, A Touch of Nature, in which they were as successful as ever. Mr. Nawn's Irishman is perfectly true to life and a delightful impersonation in every way. His trick roller skating finish brought down the house as usual.

Annie Meyers made her first appearance in New York as a vaudeville star. She sang some pretty songs very well. Lillie Western won enthusiastic applause by her quick work with the xylophone, bells, drum and barjo. Van Auker, McPherson and Hill executed some very difficult tricks on the horizontal bars. Bart Shepard told some jokes that were new and some that were told on the same stage only a short time ago by Lew Dockstader. He also sang a couple of amusing parodies.

Benneto and Reto twisted themselves into knots and untied themselves again without the least trouble. Williams and Tucker made a hit in an eccentric comedy sketch. C. Fred Cope showed what may be done with a safety bicycle when one thoroughly understands it. The California Trio indulged in some queer capers which seemed to please everybody. Foster and Williams fired conundrums and gags at each other with great rapidity. Alice Gilmore sang some new songs very effectively. Hogan and Spencer shuffled over the sand-strewn boards after the manner of the plantation darkey, and the Maginleys did some pleasing work on the trapeze.

Lumiere's Cinematographe continued on the even tenor of its way, and the new pictures as well as the old favorites were warmly applauded.

TONY PASTOR'S.—Felix and Cain made the laughing hit of the bill with their very amusing hodge-podge of nonsense. James F. Hoey imitated Henry Irving and brought a laugh by telling the audience in a brief but pointed speech that they were not good judges of the imitation as they had never seen the original. He also did some high and low comedy work with his voice, as usual.

Smith and Campbell, who have not been seen here in some time, cracked some new egg jokes and fixed over some of the old ones in a very amusing way. Harry Watson, Alice Hutchings and Ed. Edwards did the old trombone sketch which proved as amusing as ever. Charles B. Ward informed the audience in song that he was "Only A Bowery Boy" and they seemed to like him all the better for it.

Lottie West Symonds sang several of those stirring Irish songs which tell of squabbles and broken heads. Bradford and Nunn appeared in a very amusing sketch. The Silvers sang songs with pictures which helped to tell the stories. Frank J. Dyer and Dickie Howard were seen to advantage in a picturesque sketch. Mae Rhea sang some songs of the patriotic and descriptive order, which won her several recalls. The Crane Brothers danced nimbly as the Rubes from Mud-town. Prince Pharaoh and Jennie Devere introduced a sketch in which acrobatics and dancing were the principal features, and John H. Shepley brought sweet music from different instruments.

PROCTOR'S.—Charles Dickson and Lillian Burkhart were the stars of a good bill. They presented their amusing comedietta, Two Can Play at That Game, with the assistance of Earl Browne. The play has been spoken of before, and it is only necessary to add that it met with great favor, and the players were warmly applauded.

Lizzie B. Raymond sang "Hugh McHugh," "My Gal's a High Born Lady," "She's the Only Real Thing in New York," and other songs. Miss Raymond works very hard and deserves the applause she gets. Carrie Tutein made her first New York appearance in three years. She sang her songs in her own peculiar "cute" manner, and was rewarded with considerable applause. The Two Bostons introduced their heavy English accents and their trick dogs, and their funny act went as well as ever.

Basco and Morrissey, in eccentric make ups, did a funny trapeze act in which they stepped all over each other in the most approved burlesque fashion. James Ewing impersonated "the silly kid," and recited to a stereotyped accompaniment. Charles Cameron changed from a ragged costume to a dress suit with black satin knickerbockers which showed his figure to advantage, while he sang of how "A Plain American Girl" would do for him.

Entertaining comedy sketches were introduced by John J. and Lulu Keegan, Murphy and Gilbert, and Emery and Nodine. The soubrette list was not so large as usual. Mlle. Mignonette and Lillian Delmore shared the honors in this line. Jerome and Alexis proved themselves as flexible as whalebone, in their frog and lizard act. Tony Mack sprang some good Irish jokes. Prince Kokin juggled with articles handed to him by the Princess, and Frank Whitman played cleverly on the violin.

New views were shown on the Vitascopes, which continues to be a great drawing card at both Proctor houses.

PROCTOR'S PLEASURE PALACE.—Johnstone Bennett and S. Miller Kent attracted large and fashionable audiences last week and added greatly to their popularity by their clever work in A Quiet Evening at Home. Miss Bennett's soubrette, with the wonderful get up and the still more wonderful voice, has caught the town.

Eva Bertoldi continued to charm with her suppleness and grace in her difficult feats of contortion. Spink and Spink and Jones and Robinson, the two European features engaged exclusively by F. F. Proctor for America, made their usual hits. Bates and Bates sang some various musical instruments, and sang some

duets. Wilbur Mack was identified on the programme as "A comedian different from all others." He differed by telling nothing new in the way of gags, preferring the ones with which audiences all over the world are familiar. Sheehan and Lacy's Irish act was very amusing.

David De Wolf and Lulu Waters introduced a pleasing comedy sketch, which was a little out of the ordinary run. Daisy Wade and Rose Durran sang songs of the period and danced nimbly. Prince Muro, and Mlle. Zoila, the creator of female clowning, did some clever work in the acrobatic line. Burke and Grey had a mixture of song, dance, and trapeze work in their tramp sketch. Healy and Saunders did their clog tableau specialty, in which they stand alone. Wylie and Sanford were amusing in their comedy sketch. Edison's Vitascopes continued, with some new views and some which have been better days.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Lottie Gilson reappeared and met with a warm welcome. She sang "Isabelle," "Sweet Rosie O'Grady," "Don't Give Up the Old Love For the New," "You Are Not the Only Pebble On the Beach," and "the song of the hour," "Parlor Sofa Politics," with which she made a most pronounced success.

Weber and Fields were seen in their new act, which deals with the baseball question. A special setting is provided, and the comedians appear dressed in baseball uniforms. They indulge in a very funny conversation, full of limburger English, concerning the game of baseball. The sketch is fully as good as any of its predecessors.

John T. Kelly appeared in his very amusing specialty, full of gags and songs and dance steps, all of which are very much up-to-date.

Bessie Bonehill was encored repeatedly for her very clever rendition of her songs, which are peculiarly fitted to show her talents to the best advantage. Forrest and Bing opened the performance with their eccentric acrobatic sketch, in which some very difficult tricks of contortion are accomplished with apparent ease.

The Gezer ran along as merrily as ever. Several new lines and jokes were put in last week, and the burlesque seemed all the brighter and better for them. Ross and Fenton, John T. Kelly, Sam Bernard, Lillian Swain, Thomas J. Ryan, and Yolande Wallace continued to make hits by their clever work. Crowded houses were the rule all the week, and The Gezer will probably enjoy a prosperous run.

HAMMERSTEIN'S OLYMPIA.—The biograph continued to attract large crowds to this magnificent music hall last week. This machine deserves notice on account of the clearness and immense size of the pictures and the happy choice of subjects. The picture of the Empire State Express, the fastest train in the world, coming in the distance and rounding a curve, is by far the best and most realistic picture shown so far on any of these numerous moving picture machines. The picture of McKinley, walking from his front stoop to the middle of his front grass plot and pausing while he reads a telegram handed him by his secretary, invariably rouses the greatest enthusiasm. The other pictures are equally good and include a stable on fire, two pictures of Niagara Falls, Trilby and Little Billee, Joseph Jefferson in Rip Van Winkle, A Hard Wash and the McKinley parade in Canton, Ohio.

Papinta's marvelous myriad dances evoked the usual applause. She is as lively and graceful as ever. Mario and Mario did a very good horizontal bar act, which was slightly marred by their nervousness on the first night. Pablo Diaz did some astonishing feats on the flying rings. Isiro Fox combined fun and magic, and introduced his new trick, in which he twists the heads of two pigeons, a black one and a white one, and replaces the heads on the wrong bodies.

Lillie Laurel made her first appearance here, and was quite successful with her songs and dances. Amann impersonated McKinley and Bryan with the usual accompaniment of hisses and applause. Dutch Daly repeated the same old rignarole. He has evidently not heard any new jokes during his seven years' stay in London. Perhaps the London jokes are not as good as his own, but anything new would be welcome for a change. Wood and Shepard repeated their success in their comedy musical act. The Poluski Brothers are the acmes of agility and grace in their funny acrobatic specialty. The aerial ballet, in its novel setting, proved an agreeable concluding feature of an entertaining bill.

KOSTER AND BIAL'S.—There is nothing new to say of the bill here, except that packed houses have been the rule during the week. The Barrison broom is still in good working order, apparently. The five sang one of the songs with which they made a hit in Paris, and Lona, the lone star, did her equestrian act, assisted by her beautiful white horse.

Clay Fitzgerald winked and danced for a little over three minutes. The others who appeared were Kaoly, the three Macarte Sisters, Jean Clermont's animals, Lavater's dog orchestra, Lieutenant Nobel, Griffin and Dubois and Joseph Phoitte's Pantomime company in Melphisto.

THE FLYING JORDANS' COMPANY.

The Flying Jordans will, at the completion of their long stay at Koster and Bial's, which has already been twice extended, appear in the principal cities of the country at the head of the Flying Jordans' Vaudevilles, after which they will make a tour of the world, sailing from San Francisco for Australia the latter part of May. Mr. Bial has presented Lewis Jordan, unsolicited, a letter, in which he states that he would be pleased to offer him a season's contract, were it not for the fact of his intention to place his own company on tour. He closes his testimonial by saying that during his nineteen years of music hall management he has never seen an act which pleased the public more than that of the Flying Jordans. This is the first time, as far as known, that Mr. Bial has tendered such a high compliment to any artists who have appeared at Koster and Bial's. Mr. Jordan prizes this letter very highly.

CHICAGO MUSIC HALL SOLD.

Robert Biel has sold the Royal Music Hall at Thirty-ninth Street and Cottage Grove Avenue, Chicago, to W. L. Silversmidt. The price paid for the building was \$10,000. The ground is not included, as it is only leased. Felix Biel, a nephew of Robert Biel, will make the bookings for the present. Robert Biel will sail for Europe this week to get new attractions for the Schiller Theatre.

BIONDI'S MARRIAGE POSTPONED.

The marriage of Ugo Biondi, the transformation artist, to Gertrude Bial, niece of Albert Bial, which was to have taken place on Oct. 19, has been postponed until next week. Signor Biondi arrived in the city from Buffalo, where he was playing, in good time, but it was found that some necessary papers which were supposed to have been forwarded from Italy, had not arrived, so the wedding had to be put off for a few days.

HE IS NOW A VAUDEVILLE STAR.



CHARLES DICKSON.

This is a picture of Charles Dickson, who has returned to the vaudevilles, in which he was so successful last season. Mr. Dickson's breezy method is peculiarly suited to the tastes of the patrons of the vaudeville houses, as they become tired of the serio-comics and knockabout teams, and the dainty sketches in which he appears come as a welcome relief from the usual monotony of the regular variety turns.

Mr. Dickson's work in the stock company of the Lyceum Theatre and as a comedy star have brought him prominently before the public, and he is just as much appreciated in the vaudeville houses as he was in the others. In fact the people who attend variety theatres are usually harder to please than those who see nothing but plays, and it is greatly to Mr. Dickson's credit that he has been able to win the approval of the public that likes its amusements in mixed form.

Mr. Dickson made his reappearance last week at Proctor's Theatre, and with the assistance of his pretty and talented wife, Lillian Burkhart, and Earl Browne, furnished a very pleasing half-hour's entertainment in the petite comedy, Two Can Play at That Game.

ON OLYMPIA'S ROOF.

A great deal of discussion has been started over the announcement that Oscar Hammerstein intends running an entertainment on his roof somewhat after the style of the Moulin Rouge in Paris. A great many persons seem to think that a bad element would creep in, and that they would spoil the resort as a place of recreation for other people. Mr. Hammerstein, however, with his usual sagacity, has provided means to prevent persons of dubious character from entering, and will see to it that the utmost decorum will prevail.

Professional dancers will be engaged who will be elegantly dressed, though with a strict regard for the proprieties. Dominoes will be provided for women, and half masks for men who wish to conceal their identity.

The Winter Garden, as it is now called, has been enclosed with glass, thoroughly heated and redecored, and will undoubtedly prove a very attractive place for New Yorkers and visitors to the city who are looking for a novelty in the amusement line. Dancing can be indulged in from 11 p. m. to 2 a. m. by everyone who feels so inclined.

LOTTIE GILSON WILL NOT WEB.

Lottie Gilson informs THE MIRROR that the story of her intended marriage to Morris Cronin has no foundation in fact. She and Mr. Cronin are good friends, but no thought of marriage has entered either of their heads. Miss Gilson's friends have been inquiring so anxiously about her marriage that she takes this method of assuring them that she is still content with single blessedness. She is back in town for a long stay, and is singing "Not the Only Pebble on the Beach," "Parlor Sofa Politics" and her other songs with her usual success at Weber and Fields's Broadway Music Hall.

SANTA MARIA WILL STAY.

The entire company appearing in Santa Maria were given two weeks' notice a short time ago. This was a mistake on the part of one of the employees, as Mr. Hammerstein intended to notify only the chorus and a few of the minor principals.

The contracts with Camille D'Arville and the other stars are for sixteen weeks with no two weeks' clause. The notice was given in order that Mr. Hammerstein could make new arrangements, in case Santa Maria went on the road. As it will remain, the notices do not count, except in a few cases where Mr. Hammerstein will make changes in the cast.

AN AMUSING INCIDENT.

On Wednesday afternoon last, while the Nawns were convulsing the audience at Keith's with their Irish sketch, an amusing incident occurred. Mr. Nawn had lifted the sugar bowl from the table to throw it at his partner. He was steadying himself in order to take good aim, and during a pause in the laughter a shrill, childish voice was heard saying, "Oh, mamma! dat man is doin' to throw somefin at de lady!" Every one in the house, including the performers, heard the remark, and the laugh which followed delayed the progress of the act at least a minute.

PLYMPTON MAKES THE PLUNGE.

A few weeks ago THE MIRROR stated that Eben Plympton would go into vaudeville. A few days after the notice appeared, Mr. Plympton called and denied that he had any intention of doing any such thing. THE MIRROR was correct, however, as J. A. Fynes states that Mr. Plympton and Agnes Proctor will appear at Keith's Union Square Theatre on Nov. 16, in Bronson Howard's Old Love Letters, which will be condensed into a thirty minute act by Mr. Howard especially for vaudeville purposes.

PAULINE HALL'S ENGAGEMENT.

The engagement of Pauline Hall by F. F. Proctor was announced exclusively in THE MIRROR last week. Her salary, it is said, will be \$800 per week, with an extra allowance of \$200 if she is required to sing on Sunday. Her turn will consist of several songs in costume. Of course she will display her figure in a becoming boy's costume. After her vaudeville engagement, which begins November 9, she will begin preparations for a starring tour at the head of her own comic opera company.

NEW VIEWS FOR THE CINEMATOGAPHE.

The local views taken by the Lumiere cinematographers are now being developed and printed at

the Lumiere Factory in Lyons, France. They will be shipped to New York this week and may be shown next week. Cables received from the Lumiere state they are very effective, and will undoubtedly create a sensation.

TONY PASTOR'S WELCOME HOME.

Tony Pastor and his own company, with which he has been drawing very large houses on tour, arrived home yesterday, and were given a rousing welcome by continuous audiences which more than tested the capacity of the house. Mr. Pastor has been so well pleased at the large attendance at his little theatre in Fourteenth Street that he decided to make some needed improvements. On Saturday evening, after the performance, several painters began to work, touching things up, and by noon yesterday the foyer and other parts of the house presented a greatly improved appearance. The whole house will be fitted with electric lights as soon as possible, and other improvements will be made which will make the house as pretty and comfortable as any in the city.

VAUDEVILLE JOTTINGS.

A daughter was born to Mr. and Mrs. Eugene Sandow at Manchester, Eng., on Oct. 6.

A "genuine Adamless Eden—all ladies"—burlesque company, playing the vaudeville halls in Massachusetts, has this on the posters: "Lady performers, ticket-sellers, d'orchestra, sobers, programmers, police, leader of orchestra. What else could the poor girls do?"

The Sidmans, who played a very successful engagement in Pittsburgh, are now in St. Louis. They are booked for several weeks to come in leading houses. They will return to New York in December.

Marie Heath, who has started out West in a Turkish Bath, will shortly make her vaudeville debut at Proctor's Pleasure Palace. She is said to have prepared a decided novelty for the occasion. This is good news, as novelties are scarce.

Election returns will be read from the stage of Proctor's Pleasure Palace on election night.

The Winter season at Terrace Garden was opened by a vaudeville performance and ball last Wednesday evening. Those who appeared were Wood and Shepard, Sid Hanson Ben Ali's Arab troupe of acrobats, George Fuller Golden, Katie Rooney, Manhattan Comedy Four, Adelaide Randall, Harry Watson and Alice Hutchings, Van Auker, McPhee and Hill and others.

Virginia Aragon, the wire walker, who is appearing in a Farior Match, slipped and fell one evening last week, badly bruising her left hip. She went up and finished her act, however, although suffering severely.

Manager Waldmann, of Newark, N. J., will give an extra performance, beginning at 12 o'clock on election night. Election returns will be read during the performance.

A full account of the opening of the Columbia Theatre in Providence will be found in the vaudeville correspondence from that city.

Sam Bernard took a night off last week, and addressed a crowd of Hoboken Germans at a flag-raising held in that interesting village. Mr. Bernard spoke of the advantages of sound money.

William Fieron, Lona Barrison's husband, filed a paper in the county clerk's office last week, relinquishing all claims to any money his wife may make in the future. It is said that this paper will be used abroad, and will be a great convenience.

Ansel Boucicault will be at Keith's on Nov. 9. Allan Goldie, assistant treasurer of Koster and Bial's Music Hall, was married on Sunday, Oct. 18, to Miss Winnie Burton.

Papillon's name was omitted through an error in the notice of Hammerstein's Olympia in last week's Mirror. She has just been re-engaged by Mr. Hammerstein for five more weeks.

Little Louise Truax, the whistling prodigy, who is at Keith's this week, comes from Detroit. She has been very successful in the West.

Frank Riley and Joe C. Hughes have made a big hit in San Francisco, on a tour of the Orpheum circuit. On the evening of Oct. 14 they were presented with a stand of flowers, four feet high, by their admirers. They open in Chicago on the Hopkins circuit on Nov. 15, and will afterwards visit Milwaukee.

Louisa Lewis joined the Zero company last week at the Empire Theatre in Brooklyn, and made an instantaneous hit with her performance and her specialty. On Monday night she was presented with a bouquet of flowers three feet high. She sang "Don't Give Up the Old Love for the New," "Parlor Sofa Politics" and "Sweet Rosie O'Grady," winning several encores for her clever work.

Marion and Pearl and Flossie Hughes Pearl played a successful engagement at the Brooklyn Music Hall last week. They have signed with Elbert's Fair Sex Features for the season.

John Dunham, aged 28, a member of the Dunham Family of acrobats, while performing with Barnum and Bailey's Circus in Chicago on Oct. 20, fell on his back in the net and received a very severe shock.

Henry Frey, the tramp comedian, and Nettie Fields, luck and wing dancer, made such a good impression at the Howard Athenaeum, Boston, that they were re-engaged for their first performance for another week. They will be at Tony Pastor's next week.

R. F. Keith, who is now in Munich, has sent \$100 to Mrs. Ormiston Hunt for Lady Henry Somerset and Frances Willard's Armenian Fund, in which Mr. Keith is deeply interested.

Roma has finished several songs, which will shortly be published by Dutton and Company, and six ballads which Schlem will publish. She is now engaged in arranging the mad scene from Hamlet for a vaudeville prima donna, who intends to do it in costume and with calcium effect.

A beautiful oil painting of Pauline Von Arold hangs in the foyer of Proctor's Pleasure Palace. When Miss Arold is not busy singing, she spends her time posing for artists, who delight in catching the tints of her Titian hair.

Walter J. Peabody, who was a choir boy in Christ Church, Detroit, which city also produced Cyril Tyler, is at Proctor's Twenty-third Street theatre this week. He has been very successful in Boston for the past seven weeks. He sings in a cathedral scene at Proctor's, especially painted by Dufferfield.

Ida Fuller's will rest this week and next. The members of the company are filling their time at Keith's, Hammerstein's and other houses.

"Judge For Yourself" is the heading on a new three-sheet put out last week from Koster and Bial's. Underneath are extracts from the New York papers concerning the Barrison Sisters. Some of the notices declare the act perfectly harmless while others condemn it in severe terms.

"The Six Garrison Sisters" appeared in Boston last week.

"They Parted in Anger," "The Good Young Man," "She Was Your First Love," and "Mickey Doolan's Best," are four new songs, the music of which is by Felix McGinnon. They are published by H. B. Stevens, of Boston. They are announced as "purely stage songs."

Weber and Fields are negotiating for additional ground on Broadway and in the rear of their music hall in order to enlarge the building.

The mechanical part of the Biograph, now on exhibition at Hammerstein's Olympia, is the invention of a mere boy. It is worked by hand instead of by electricity, which reduces the jarring considerably.

Anna Held has been receiving lots of begging letters since the fact leaked out that she bathes in milk. Montague and West continue to meet with great success on the road with Matthews and Bulger's Gay Coney Island company.

Fred Hallen and Mollie Fuller joined Fuller's company in Washington, D. C., last week. La Loie is now under William A. Brady's management.

The Rogers Brothers will be at Koster and Bial's on Nov. 2.

O'Brien and Havel will return to Koster and Bial's on Nov. 2. The Glimmerettes, the Gardenias and Werner and Keder will be the new European attractions on that date.

Hadley and Hart have purchased the Animatograph from R. G. Craven of Washington, D. C., the American representative of the machine. It has been a very

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FLYING JORDANS VAUDEVILLES

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TIME ALL FILLED.

SEASON OPENS IN NOVEMBER.

powerful attraction at the Grand Opera House, Boston. Hadley and Hart are ready to book the machine for dates or combinations.

Nettie Sylvester is meeting with great success in her specialty.

Louise Truax, the child whistler, has commanded attention on the vaudeville stage this season. The Philadelphia press were particularly favorable in their notices of her work during her recent engagement there.

The Oliver Ditson Company of Boston have just published the Countess ditty, "Little Maundy Snow," by Harry Ballou. The song has already been sung successfully.

John T. Kelly is delighted with his position as star comedian of Weber and Fields' Broadway Music Hall, as he will have splendid opportunities of showing his New York admirers new creations in burlesque characterizations.

Rice and Barton's Gaiety Spectacular Extravaganza company is doing good business, it is said. Frankie Haines is rehearsing a new plantation melody by Paul Dunbar, and Rice and Barton are composing another descriptive song.

Kitty Mitchell is suing the Long Branch and Branchport Transportation company for \$10,000 damages. One of their stages ran into her bicycle last Summer and she was thrown and sustained serious injuries.

Hi Henry supplies the entire outfit to his company, consisting of 100 costumes, 4 parade outfits, 50 silk hats, 50 gold-headed canes, 70 trunks, and all the other necessary articles. The following poem is used to advertise the performance.

"What's there about Hi Henry, Pa,
That people call him 'Hi.'
Is he like some church steeple tall
That towers to the sky?"

Oh no! my son, about as tall

As me or Uncle Joe.

'Tis not his size that makes him great,

But the greatness of his show.

A show that brings ecstatic joy
To maid and matron, man and boy,
Two hours and a half of richest fun,
That catches people on the run.

No wonder that the child thought Hi
Was tall enough to reach the sky."

Season the Strong Man is suing Gustave Huerstel, President of the Inland Electric Company, to recover \$3000 for breach of contract. The company built a revolving platform for him which failed to work. In consequence he lost four weeks' salary at \$200 per week.

A delegation of more than 100 trainmen from the New York Central Railroad visited Hammerstein's Olympia the other night, to see the picture of the Empire State Express shown on the Biograph.

The Leonzo Brothers' engagement of eight weeks at Wenger's Theatre, New Orleans, was curtailed by them to five weeks, through no fault of the theatre management. Disagreements in the company, it is said, caused the trouble, and the Leonzo Brothers left for New York Oct. 28.

David O'Brien's Own company will take the road Nov. 4, promoting The Bloomer Girls Abroad, introducing the following people: Will and Mill, the Will children, Sullivan and McGowan, Hill and Edmunds, May Rowe, Rinnie Burch, Prof. A. Hatch, the Brothers O'Brien and others.

The only theatre in the country that has a tailor shop is B. F. Keith's New Theatre in Boston. One hundred and fifteen attaches are employed there year round, and three tailors are kept busy keeping their uniforms in perfect repair.

"Annabelle," the pretty Delawarean, is adding new laurels to her brow by her clever acting in The Merry World.

Grace Sherwood was specially engaged to take the place of the Barrett Brothers at the Olympic, Chicago, week before last. She made a hit in her catchy songs. She is in Detroit this week, and will shortly visit Rochester, Milwaukee and Louisville.

The opening bill on Olympia Roof next week will include Louise Beaudet, the Haulons, Alexander Martens, the Florenz Troupe, Janior, Ida Heath, the Hegelmair Troupe, and Lieut. Frank Travers.

"De Valler Gal Wild De Kinky Hair" is the title of a new ditty song by Charles H. Croy. The words and music are very well put together and as the air is very catchy it will undoubtedly attain a wide popularity. It has the most unique title-page of any song published in years. The "yaller gal" is represented in the most approved art poster pose, holding a watermelon. The song is published by the Tom Maguire Music Company, Standard Theatre Building, New York. It is being sung by Reina Rawlston with great success.

Elvarete, the dancer, will introduce some new dances at Proctor's on Nov. 28.

Hammer, the hypnotist, opens his season at Geneva, N. Y., on Nov. 5. He will introduce several new features this season.

Elvira Francelli writes that she and Tom Lewis, formerly baritone of the Twentieth Century Girl, are doing the specialty introduced by Miss Francelli at Keith's a short time ago.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Fregoli finished his engagement at the Columbia Saturday night. It was anything but profitable.

Hopkins' Theatre: One of the musical treats offered in Chicago last week was Signor A. Liberati, the famous cornet virtuoso and conductor at Hopkins' Theatre. The fame of this soloist and his band is wide, while his concerts were the principal feature of the Chicago Exposition during the years of 1893-94 and '95. More recently he was heard in Chicago at Tattersall's a year ago last Spring. Liberati has long been recognized as one of the greatest cornet soloists of the age, and his appearance in the vaudeville field promises a distinct musical treat. In bringing such stars before the people, Colonel Hopkins deserves his tremendous success. The Vitasec continues to create the greatest interest. The Sidmans in a well-arranged Yankee comedy sketch made a big hit. Thomas C. Leary, singing and monologue artist; the Savans, wonderful head balancers; D. J. Harper, baritone balladist, and others finished out the vaudeville bill, while the Hopkins stock co. presented Wife for Wife.

Schiller Theatre: A splendid co. of entertainers furnished enjoyment for the patrons of Chicago's new vaudeville theatre. J. K. Emmett made his first appearance in variety here, assisted by C. V. Prince, Mabel Montgomery and Baby Simmott, in a one-act comedy called, Fritz in Clover, and although the skit is not well written yet it served to introduce these clever people in a rather pleasing way. Mr. Emmett was decidedly graceful; he and Baby Simmott can give a show by themselves. C. A. Prince is an exceptional pianist, his musical number received a very hearty encore; altogether the sketch was enjoyable. Ramza and Arno proved to be funny comedy bar experts; Edward

VAUDEVILLE.

VAUDEVILLE.

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LOUISE TRUAX

Phenomenal Child Whistler—Two, three, and Bird Notes. At Keith's Union Square Theatre week of Oct. 25. For Opus 1, 2 and 3, see Adams I. E. Richard, Mirror. "A distinct hit."—*Phila. Times*.—"Is beyond question a rival of Mrs. Shaw."—*Phila. Inquirer*.—"Enphatic hit."—*Phila. Record*.—"The bright particular star."—*Phila. Bulletin*.—"Has wonderful skill and is a novelty to the stage."—*Phila. Telegraph*.

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"THE LIVING DOLL"

En tour with IDA FULLER'S VAUDEVILLE.

A SPECIAL FEATURE.

Address care Mirror.

If you have any business with the Irish laughter-maker, address

HERBERT CAWTHORN,

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Wanted Immediately A WHITE POODLE DOG

(One that can do a number of tricks.)

Must be a thoroughly trained and broken, clever, well-bred animal. Send particulars to

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THE FEATURE. DAN'L ROSA CRIMMINS AND CORE

"Novelty Coming Through the Eye"

DAN CRIMMINS, 20 Lexington Ave., N. Y. City.

the Eddie Foy co.—new in design, that are attracting considerable attention. Hark-v East.

PHILADELPHIA, PA.—The Bijou Theatre is playing to capacity, with a constant change of novelties weekly. The Cinematograph is a great card with a fresh invoice of pictures, and is the first in drawing attraction ever presented in this city. Willis P. Sweetnam, minstrel comedian; Little Western, musical specialties; Deets and Don, in a clever dancing sketch; Reuch and Kennedy, with their trained giraffe, a very funny act. Casino Comedy Four, Goldie, St. Clair and Goldie, Annie Wilmuth Curran, Ward and Curran, Mlle. Chester, the Dunhays, William Burke, Van Auker, McPhee and Hill, Hanley, Logan and Hanle, with the Molan-bark Troupe of Arabs retained from last week, as they made a sensational hit.

Primrose and West's Minstrels are at the Auditorium with an immense array of specialties, including their famous cake walk, to large patronage. Weber and Fields' Vaudeville Club are booked for Nov. 2.

Jermom's Black Crook Burlesque co. at the Lyceum is a genuine first-class attraction to crowded houses. The principle features are Leila T. imble, Harry Emerson, Omega, dancer; Versatile Trio, Eulalie, Alice Leslie, Gib on and Donnelly, Monte Elmo, a graceful dancer; the burlesques "Our Vassar Girls" and "The Palace in the Moon," with a dazzling display of scenery, costumes and electrical effects complete the programme. The London Gaiety Girls have a strong attraction in the Chappelle Sisters, who do a novel barefoot Trilby and Grecian dance, which made a hit last week at the Lyceum.

W. J. Everett's Burlesque Co., the Fair Sex Feature Show, in a grand reproduction of up-to-date music hall life entitled "A Night at Trocadero," is an attractive organization at the popular new resort, the Trocadero, with Misco, Morris and Woodhull, managers. For election week, Nov. 3, first appearance in this city of Sam Jack's Bull Fighters.

Excelsior is announced for week at the Kensington Theatre. Business in the northeastern section of the city has been only fair this season on account of the many unemployed in the manufacturing and mill districts.

William J. Gilmore, the enterprising manager and owner of the Auditorium and lessee of the Park Theatre in this city, is again at his home, taking a needed rest. He suffers from nervousness, and being a hard

worker in looking after the many details in his business has wisely concluded to abstain from business, which is being carefully attended to by Charles H. Vale, in whom he places the greatest confidence.

The old Arch Street Theatre, with English pantomime of Cinderella, ballet, pantomime and specialties, opens for the season Oct. 31 under the management of Joseph Trembl.

BOSTON, MASS.—L'go Biondi makes his first appearance at Keith's. The Cinematograph, Lockhart's elephants, Techow's cats and Ezra Kendall remain, with in the bill are Ed. M. Fawcett and Edith Sinclair, Lorraine and West, the Angela Sisters, the St. Belmon, the Lassards, Welby Pearl, Keyes and Nella, Lavender and Thompson, Charles Diamond, Andy Amann, Worth and Marshall, Walter Hyde, Whistle and Prof. Golden.

At the Tremont this week a variety bill is given by Clara Fitzgerald, Lieut. Nobel, Lavater's dog orchestra, Kaoh, Eleanor Falk, George Graham, Gertrude Mossfield, Ed. Latell, and Misses Leslie and Shattuck.

Kean's Brothers' Comedians are at the Howard (other) this week. The vaudeville bill presents Bism and Simon, Haverly and Inman, Koppa, Brydges and Little, Kenno and Welch, and Antoinette Cyr.

The Ward Sisters' New Burlesques are at the Trocadero this week. In the olio are Nina Benson, McBride and Gordon, S. Angus and Stevens, Lucier and Grove, Lamont and Love, Menden and Sands, Arthur German and the Wood Sisters.

At the Lyceum this week Harry Morris's Twentieth Century Maids present Lew Randall, Carter and Auber, Thompson and Collins, Nettie De Courcy.

In the olio at Austin and Stone's are Eddie Davenport, Swan and Bonbard, Merritt and Gallagher, Alice Hodgson, the Adair Twins, De Roe, Kae and Brocher Howard and St. Clair, Phyllis Ruffel, Dick Plunkett and the Marzella Sisters.

PROVIDENCE, R. I.—The floating palace theatre, to be known hereafter as the Columbia, opened 19 with a first class vaudeville bill and a large and demonstrative audience. Providence now has five theatres. The Columbia will differ from any of the others, as it is to be run by manager E. A. Harrington as a high class vaudeville house. At the evening performances, gentlemen will be allowed to smoke, and the daily matinees will be for ladies and children. Providence has not had a smoke house since the days of the old Theatre Comique, and while the Columbia must not be compared with the Comique, it will resemble it in this one respect. The entertainments will be of higher order and rank with those given at Keith's, Koster and Bial's, and Proctor's. The programme for opening week was excellent, the performers being artists in their line, and the specialties contributed were of decided merit. The management intend to maintain a high standard and will cater to the best people of the city. Following is the programme: Farina Sisters, McDonough Trio, Deets and Don, Gertrude Mansfield, Leslie and Shattuck, Raymon Moore, George Thatcher, Alcide Capitaine, E. canor Falk, the four Nelson Sisters, and the Cinematograph. Manager George E. Boyden, of Crescent Park, occupied a box opening night, and express his good will toward a rival manager (in the Summer time at the seashore) donated 1000 cigars, which the ushers distributed throughout the audience. It was a most auspicious opening, and the attendance has been large all the week.

The Fay Foster Extravaganza co. held the boards at the Westminister 19-21 and opened to a large audience. The two burlesques, A Swell Reception at Newport, and One Night on the Royal Blue Line, were very funny. The olio was furnished by Marie De Rossett, Lowry and Hanley, Harry La Marr, Leslie and Curdy, the Judges, and Clara Cheever. City Spectator Show 25-31.

BUFFALO, N. Y.—Sam T. Jack's New Creole co. played to big business at the Court Street Theatre week of 19. The performance began with Mr. Jack's adaptation of Pinafore, which was very funny. In the co. are a number of well known entertainers, including George Wilson, Black Carl, the Golden Gate Quartette, Grandy and Murray, Billy McGinnis, Mlle. Cordelia in a clever sketch, and Hyppolite. Rice and Burton's Rose Hill English Folly co. week of 26. On election night two performances will be given at the Court Street, the latter performance beginning at 11 o'clock and ending at 1 o'clock. The Rents-Santley co. will be the attraction. Arrangements have been made for a special wire on the stage, and returns will be read until results are known. Ruth Livingston, a singer of ability, and May La Brie, an excellent singer and dancer, are new attractions at Gibbs' Music Hall week of 19. A boxing exhibition between Jack Grace and Billy Hennersey closed each performance. This house is doing excellent business.

ST. PAUL, MINN.—At Central Garden Theatre week 19-21 the co. presented an attractive programme, opening to fair business. Entertainers: May Bell, Winnie Adams, Violet Earle, May Brandon, Jennie Mack, Miss Evans, Sam Chester, Boyd and Attwood. At Straka's Tivoli Concert Pavilion week 19-21 the Straka Ladies' Orchestra, and the Sheldons, who take well, opened to a good business.

JERSEY CITY, N. J.—The performance at the Bon Ton Theatre 19-21 is not up to the standard. Business remains good. Appearing here were the six Rhinehart Sisters in a sketch, The Wait's Luck, introducing a number of specialties; Mackie and Walker, clever impersonators and mimes; Belle Mack and Belle, musical triadshadows; George Reyon, male impersonator; the Marionettes, the balancing Scander and Scanderings; Walter Hyde, a clever violin soloist; Barry and Bannan, good Irish comedians; Ozar, a finished juggler; Gison and Mahr, sketch; Ed. Rogers, jester, singer and dancer; Annie May, serio-comic, and Prof. Otto Struck, magician.

Sol Weinthal, of Hoken, is looking for a plot of ground in the city upon which to erect a new variety house to take the place of the Star Theatre.

Byron and Blanche, sketch team, arrived home here 17.

WASHINGTON, D. C.—Weber's Olympia co. under the management of Lawrence Weber, occupied the boards at Kerner's Lyceum 19-21, presenting a good programme to good business. Fads and Fancies introduced the entire co. in popular vocal successes of the day. The olio introduced Pauline Black, Leslie and Tenley, Evans and Huffman, travesty stars; the Whitney Brothers, Sam Collins and Winnie Henshaw, in their popular sketch, The Trolley and the Cable in the Sky, scored strongly. The John Good dance is a sensational feature that is liked. The closing burlesque was Apollo in New York, in which, as Apollo, Letta Meredith, a talented burlesque, made a good impression.

C. W. Williams, the ventriloquist, replaced A. O. Duncan with the Loie Fuller comb, during the engagement here at the New National Theatre, and Fred Hallen and Nellie Fuller in the closing burlesque of the week gave the initial performance with the co. The well-known clever work of Fielding, the juggler; Swift and Chase, musical artists; Cushman and Holcombe in operatic selections, and Louise Montrose, singing and dancing soubrette, strongly caught the fancy of the audiences.

CINCINNATI, O.—The week 19-21 People's has the New York stars who entertainers as of old. The individual stars are Conway and Leland, Mlle. Ani, Frank D. Bryan, the Hiatts, John E. Drew, Murphy and McCoy, Bonnie Lottie, Giguere and Boyer, Deane's Merry Marionettes, and the Folly Trio. Next Hyde's Comedians, with the great Mora. Next week, the Grand has Fregoli.

ST. LOUIS, MO.—Hopkins's Grand Opera House: An unusually strong bill is on this week. The Private Secretary is given by the strong stock co. Gus C. Weinberg, the popular comedian who was a member of the stock co. two seasons ago, made his reappearance and met with a very warm reception by his many friends in front. He will remain a member of the co. for the balance of the season. The vaudeville attractions were Charles Wayne, Major Burke, Thomas C. Leary, the Sidmans in an eccentric comedy sketch; Dean and Joe; Sartilla, vocalist; Carnes and Webster, comedy musicians, and others.

Standard Theatre: The New York Stars Big City Show opened to two large audiences yesterday. The following artists pleased: Conway and Leland, Mlle. Ani, Frank D. Bryan, the Hiatts, John E. Drew, Murphy and McCoy, Little Bonnie Lottie, Giguere and Boyer, Deane's Merry Marionettes, and the Folly Trio, Pearl Bradburn, John Ward and George Murphy.

SAN FRANCISCO, CAL.—The week opening 19 finds big crowds at the Orpheum. The past week con-

tained some holdovers, in consequence business sagged a little during the middle of the week. The new features are taking well, however. The Three Brothers Horn, assisted by Joe Rogers, in their funny boxing bout, made one of the hits of the season at this house. Herr Grair, with six trick donkey and baboon, made a big hit also. The others are Tiler, Burk and Belmar, Eldora and Norine, Colby and Way, Clayton Jenkins and Jasper, Hengler Sisters, and the Lucifers.

The Casino at the Chutes is to be turned into a rink as Mr. Walter says it is no use running a show in opposition to the Orpheum. He still holds his interest in the building and will have attractions that will not draw from the Orpheum.

The details of the world-circling, vaudeville circuit are being attended to as fast as possible and before long Mr. Walker will leave for London, after which he will return to New York, making the head office of the new company in that city.

ALBANY, N. Y.—Pearl Street Theatre (J. J. Carlin, manager): The W. is and Hastings Roof-Garden co. opened 19 for a week. The attendance was very large at the first evening, owing to the fact that ladies were admitted free; performance fair. Rosow Brothers co. 26.—Gaiety Theatre (Agnes Barry, manager): The Gay New Yorkers Burlesque co. opened to big business 19, but the performance did not suit. It was owing to lack of rehearsals. An improvement was made Tuesday. London's Gaiety Girls 26.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Business throughout the week was up to the standard. Lew Hawkins became a great favorite at once, and Annie Suits sang and danced herself into favor. Coming 19: Gertrude Cochran, Carpos Brothers, Urban, Riley and Hughes, W. A. Leon.

NEWARK.—Waldman's Opera House (Fred Waldman, manager): Gus Hill's Novelty 19-21. The usual vaudeville programme was given, concluding with the sketch, The Rivals. Hokey's Trans-Oceanic 26-31; Irwin Brothers 27.

SARATOGA SPRINGS, N. Y.—Hotel Todd Winter Garden (J. E. Kirkpatrick, manager): Week Oct. 19. Professor J. B. Mullen, Albert Cloze, Mollie Cape, E. A. Carlington, Lash Starr, and May Farrington.

ROCHESTER, N. Y.—Wonderland Theatre of H. Moore, manager: Business first-class 19-21. Will F. Denney, the Bon-descript Trio, Lynch and jewel, dancers; Tu-lette Brothers, Matthews and Harris, James Bernard, and Sol Stone were the attractions.

NORTH ADAMS, MASS.—Owing to the disbanding of co. booked the Bijou was dark 19-21. Rice Brothers, A Trip to the Circus 26-31.

ELWOOD, IND.—Academy of Music (Hugh O'Brien, manager): Murphy and Hall, Stanley and Clark, Smith, and Myers, and Blanche Duncan are here week 19; business good.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poll, manager): Kelly and St. Clair, Mlle. Oceana, Merritt and Gallagher, Fredrick Mike, Casino Comedy Four, Rosow Midgits, the Quimms and the cinematograph are drawing great crowds week 19-21.

GRAND RAPIDS, MICH.—Smith's (W. B. Smith, manager): A specialty show of average merit occupies the boards week of 19. The co. includes Don O two black wire, Bessie Ellwood, John F. Powers, Weston and Bessley, Boyce and Black, Fred Black and Ford and Davenport.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker, manager): Sisters Arnold, Rice Brothers, Etta Victoria, James Bowman, the Pattons, Nellie Anderson, Clayton and Grant, week of 19.

FOREIGN NOTES.

Lottie Collins is singing "On The Ran-Dan-Dan" and "In Society."

"Tremendous hit of new songs and dresses (dresses copied)" is the way the ad. of a soubrette named Agnes Hazel reads in a London dramatic paper.

"The March Girl" is one of Billie Barlow's new songs.

"Miniature Marie" is the name of a new little star in the English music halls. There's another name for "Bit" Hall's it.

Professor MacCann has taught his white cat to sing "Annie Rooney." He accompanies her on the concertina.

Tom Graham has written a new song for Vesta Tilley called "I've a Language."

A circus tent holding 2000 people was blown down during a storm at Maldo, Ireland, recently. Not a person was injured, and very little damage was done beyond the trashing of some poles.

Nellie Sheldon, of the Sheldon Girls, has joined Ada Knowles of the Knowles Sisters. The team will be known as the Langtry Girls.

Jenny Lynn, who portrays types of the Bellwood school, is making a hit in London.

Marie Lloyd has returned to London. One of her new songs is called "I've a Language."

Her "Gaiety Girl" song is a great success.

Collins, Lashley, and Collins are again in London. They are at the Royal.

Squash is reciting "Out-Joe" at a London music hall, with stereoscopic views.

VAUDEVILLE PERFORMERS' DATES

Under this heading The Mirror will publish the routes of vaudeville performers who are not attached to combinations. Artists are requested to co-operate in making the list complete and valuable by sending in their routes as far in advance as possible. In this way the column can be made useful both to managers and performers.

Acme Four—Keith's, N. Y., 26-31.
Amann—Olympia, N. Y., indef.
Aragon, Virginia—Parlor Match co., indef.
Angela Sisters—Keith's, Boston, 26-31.
Arnold Sisters—Grand, Boston, 26-31.
Adair Twins—Austin's, Boston, 26-31.
Arnim and Wagner—Keith's, N. Y., 26-31.
Aior li, Ugo—Keith's, Boston, 26-31.
Binn and Binn—Grand, Boston, 26-31.
Burke and Power—Keith's, N. Y., 26-31.
Boston Two—Palace, N. Y., 26-31.
Bennett and Kent—Keith's, N. Y., 26-31.
Bryant, Bobby—Proctor's, N. Y., 26-31.
Barrison Sisters—K. and B's, N. Y., till Dec. 12.
Burke, Major—Hopkins's, St. Louis, 26-31.
Cohen-Meyer—How-ard, Boston, 26-31.
Casino Comedy 4—Keith's, Philadelphia, 26-31.
Curran, Annie—Keith's, Philadelphia, 26-31.
Colby and Way—Orpheum, Cincinnati, indef.
Clayton and Jenkins—Orpheum, Cincinnati, indef.
Clermont, Jean—Palace, N. Y., 26-31.
Carnes and Webster—Hopkins's, St. Louis, 26-31.
Daly, Dutch—Olympia, N. Y., indef.
Diamond, Charles—Keith's, Boston, 26-31.
Davenport, Dot—Grand, Boston, 26-31.
Davenport, Eddie—Austin's, Boston, 26-31.
Deets and Don—Keith's, Philadelphia, 26-31.
Dunbars, The—Keith's, Philadelphia, 26-31.
Dickson, Charles—Palace, N. Y., 26-31.
Diks and Wade—Proctor's, N. Y., 26-31.
Dean and Jose—Hopkins's, St. Louis, N. Y., 26-31.
Ellis Madge—London, indef.
Eldora and Norine—Orpheum, Cincinnati, indef.
Edwards, Emilie—Proctor's, N. Y., 26-31.
Ecclesley Four—Proctor's, N. Y., 26-31.
Falk, Eleanor—Tremont, Boston, 26-31.
Fitzgerald, Clara—Tremont, Boston, 26-31.
Favor and Sinclair—Keith's, Boston, 26-31.
Foreman and West—Keith's, Boston, 26-31.
Frey and Fields—G and, Boston, 26-31.
Follette Sisters—Palace, N. Y., 26-31.
Fox, Will H.—Palace, London, indef.
Graham, George—Tremont, Boston, 26-31.
Goldie St. Clair and Goldie—Keith's, Philadelphia, 26-31.
Grair, Herr—Orpheum circuit, indef.
Gould, William—Palace, N. Y., 26-31.
Horn Brothers—Orpheum circuit, indef.
Hengler Sisters—Orpheum circuit, indef.
Hanlon's—Olympia, N. Y., indef.
Her and Burke—Orpheum, Cincinnati, 26-31.
Jones and Robinson—Proctor's, N. Y., 26-31.
Jordana, Flying—Koster and Bial's, N. Y., indef.
Kendall, Ezra—Keith's, Boston, 26-31.
Kaohy—Tremont, Boston, 26-31.
Kenne and Welch—Grand, Boston, 26-31.
Lockhart's Elephants (George)—Keith's, Boston, 26-31.
Lassards, The—Keith's, Boston, 26-31.
Lavender and Thompson—Keith's, Boston, 26-31.
Latell, Ed—Tremont, Boston, 26-31.
Leslie and Shattuck—Tremont, Boston, 26-31.
Lucifers, The—Orpheum circuit, indef.

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NEW SOUTH—AS DR. TOM LINCOLN.
Made a strong impression. His methods bore the marks of theatrical he-dity, and he was not long on the stage last evening ere he convinced everybody that he was an actor. His manners are cool and irascible. He kept himself strictly within the confines of his part, but this did not prevent an observer seeing that he is a young man of talent and sang froid. Philadelphia Item.

WELCOME—AS SYDNEY BOOTH.
Welcome was Sydney Booth, whose portrayal of the warm-hearted doctor was pitched in the right key. Philadelphia Press.

GWYNETH'S OATH—AS GUY'S LAMTOM.
Very clever. Philadelphia Call.
As Guy's furnished a great deal of amusement. Philadelphia Times.

THE PROCESSION.
His cleverness is deserving of special mention. Philadelphia North American.

GAVE A BREEZY SKETCH OF A VALE STUDENT. Press.

REBELLION—AS CECIL NORTON.
Gave some brilliant and artistic touches to the character of Cecil. Philadelphia Item.

MAKES A CAPITAL LOVER. Ledger.

YOUNG MRS. WINTHROP—AS HERBERT.
Gave an excellent impersonation of a young man deeply in love. Record.

AS HERBERT he was not, thank goodness, the conventional lover. Earnestness and sincerity were stamped upon his work, together with freshness, and grace and charm. Press.

THE CHARACTER OF HERBERT is a serious one, just tinged with a shade of innocent humor. Mr. Booth is delightful in the part, and, with full realization of its limited possibilities, he gets more out of it than many another less talented performer. Record.

HE GAVE A DEEP AND IMPRESSIVE PERFORMANCE. Inquirer.

WOMEN'S POWER—AS JACK BARNETT.
He is a refreshing juvenile man, with natural original methods. North American.

HE HAD EVIDENTLY MADE A CAREFUL STUDY OF THE PART and acted with strength and discrimination. Ledger.

INCO—AS HARRY WINTERS.
Added much to the confusion of the play. Telegraph.

AS THE TWIN BROTHER, EXCELLENT. Call.

FILLED HIS PART so well that it was hardly possible to tell him from his twin brother. Star.

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HOGAN'S ALLEY'S BIG RECEIPTS.
Hogan's Alley, with Gilmore and Leonard as the stars, completed a big week's business at the People's Theatre, this city, on Oct. 19. The receipts for six nights and two matinees aggregated \$504.65. The play not only scored a pecuniary success but was favorably received by the critics.

DATES AHEAD.

(Too late for classification.)

FOREPAUGH ST. CO. (Mrs. John A. Forepaugh, mgr.): Philadelphia, Pa. indefinite.

KAYSON (hypnotist, Robert L. Powell, mgr.): Painesville, O., Oct. 27, 28, 29, 30, 31, 1st Nov. 2, 3, 4.

BURLESQUE AND VAUDEVILLE (Martin and Franklin, mgrs.): Boston, Mass., Oct. 26-31.

ROBERT WAYNE (Fidelity, O., Oct. 26-31; Elwood, Ind., Nov. 4-7; Chicago, Ill., 8-15).

OTTO H. KRAUSE (Hallettsville, Tex., Oct. 27, 28; Gonzales, Tex., 29-31).

MY UNCLE FROM NEW YORK (Harry Montague, prop.; Emil Feldman, mgr.): Pittsburg, Pa., Oct. 28-30.

MALONEY'S WEDDING (C. E. Taylor, mgr.): Delphi, Ind., Nov. 2, 3; Kearsler, 3; Gas City 4, Columbus, O., 5-7.

WHITE CROOK (Western: J. M. Donnarstag, mgr.): Du Bois, Pa., Oct. 27; Renovo 28; Phillipsburg 29; Clearfield 30; Johnstown 31.

HOTY'S COMEDY (Harry Sheldon, mgr.): Yazoo City, Miss., Oct. 26-31; Canton Nov. 2-7; Jackson 9-14.

UNCLE JOHN SPRUCKY (Dave R. Lewis, mgr.): South McAllister, Ind., Oct. 29; Lehigh 30; Denison, Tex., 31.

FRANCIS OWEN (H. G. Fergus, mgr.): Lake Geneva, Wis., Oct. 26-31.

THE FOREIGN STAGE

(Continued from page 18.)

but quite white. And yet he was only fifty-five years of age. He looked seventy. He finally accepted the direction of the Paris Conservatory in Brazil, where he died. His music is played here by our musical bands, and also in the drawing-rooms of our aristocracy. Italy looks upon Gomez as one of her sons, and he thought of Italy as his true home and country.

S. P. Q. R.

HAPPENINGS IN GAY PARIS.

[Special Correspondence of The Mirror.]

PARIS, Oct. 16, 1896.

The reopening of the Odéon has been the feature of the week just passed, and the production chosen to signalize the occasion was one of much interest to book-lovers as well as to playgoers. After ten years of preparation, revision, alteration and addition, Emile Bergerat's dramatic adaptation of that wonderful novel, "Capitaine Fracasse," was presented before an almost hypercritical array of persons steeped in reverent regard for the book which was written, as no doubt you well know, by the late Théophile Gautier, father-in-law to Bergerat, and preceptor of that peer among dramatic story tellers, Guy de Maupassant. The play is a marvel of painstaking construction and thoughtful manipulation; but, somehow, it misses the dominant note of the novel which, next to its superb literary merit, was chiefly remarkable for delicious realism.

Bergerat has boldly forfeited every chance to preserve the least semblance of reality by writing his play in verse, a crime which he excuses on the ground that in verse existed the only medium by which the magnificent charm of the book's style might be transferred to the stage. Of course, there is room for two opinions upon this point, and the manner of reception accorded the play plainly showed that the verse experiment has failed to bring into the dialogue of the drama even an approximation of the book's peculiar, fascinating atmosphere. The players, capable though they be, found it impossible to make of the stilted lines anything like the talk of human beings, and continuously reminded one of James Fenimore Cooper's pedantic Indians. The dramatist has done, however, exceedingly well considering his self-imposed handicap and should not be blamed for failure to create naturalness in dialogue that must constantly regard the exigencies of poetic metre and rhythmic feet. Apart from its measured lines, the play is a fine work.

The story of Capitaine Fracasse is too familiar to require rehearsal here. Suffice it to recall to mind the episode of the Matamore's death amid the snows of a lonely plain, a word-picture of desolation and solitude which made a remarkable feature of Gautier's book. In the play the death occurs in a wood, with a snow scene in the dim distance, and the idea of utter loneliness is completely lost. Besides, the Matamore puts in his dying moments calmly declaiming in poetic measures of undeniable beauty, whereas his natural utterance would have been a frantic cry for help. MM. Amaury and Revet and Mlle. Delpoir and Mellot played the leading parts with rare intelligence.

Manager Griser, of the Bouffes-Parisiens, has obtained from Charles Lecocq authority to revive La Fille de Madame Angot, and Le Petit Duc, it being stipulated that Mlle. Marcelle Darty shall be allotted the leading role in each opera. Lecocq seemingly has repented of the schemes devised by him last Summer to oust Mlle. Darty from the cast of another of his operas because she declined to express appreciation of countless poems and sundry attentions which he sacrificed before her fair shrine. She sued Griser and recovered heavy damages for breach of contract, and it is not impossible that the long-suffering manager has effected a treaty of peace in order to preserve the balance of his treasury.

A. M. M.

THE STAGE AT THE GERMAN CAPITAL.

[Special Correspondence of The Mirror.]

BERLIN, Oct. 14, 1896.

It was plain to be seen that Manager Brahms revived Julius Caesar last week for the sole purpose of giving Josef Kains an opportunity to do the Marc Antony. For, with the exception of this role and the mob, which was everything a mob should be, the performance was not an artistic success. Hermann Müller, the excellent father and uncle of the modern play, was at a loss what to do with Cassius, and, unable to make him an ancient Roman, he transferred him into an Italian cut-throat. Herr Nissen was an inoffensive Germanic Brutus, and Emanuel Reicher, possessor of so much repose and good elocution, for some reason, known only to himself, was a mediocre Caesar. Kains' artistic performance of Anthony, however, repaid the audience for the forbearance shown the others. This role, like those of Hamlet and Romeo, place the actor at a peculiar disadvantage, for, by the time the said actor is intellectually competent to play them (I don't mean play at them) ninety-nine times out of every hundred he has left the labyrinth of youth many miles behind him, and it requires more than talent to infuse unaffected sparkle and freshness into a role when the blood runs slow. And if we forget these men are young, how may we hope to decipher their characters and motives? Therefore, when we see a matured man who has drunk of the fountain of youth, or a youth gifted with a ripened intellect, well may we pause.

Kains did away entirely with the quiet sarcasm so frequently brought forward by actors in the Forum scene. On the contrary, he was inwardly as excited as was the mob outwardly. He staked everything on the one card—Caesar's will, and played up to it with fear and trembling, watching eagerly every new stroke, until at last the cries of the mob foretelling the result, an exclamation burst from his lips, half-laugh, half-pain, and all triumph. The stage manager made a mistake in dividing the last act into several scenes, thereby carrying on the battles three successive times behind a dropped curtain.

The Lessing Theatre has had more than its share of bad luck this season. Four novelties have already failed, one of which was the celebrated Les Demi-Vierges, a disgusting concoction from the novel of Marcel Prevost, and the last, Manager Blumenthal's own comedy, One Times One. Even Georg Engels, who was cast for one of the principal roles in the last named, was unable to pull it through. Engels, by the way, has returned to us full of enthusiasm for America and Americans. He has been doing the Herr Senator and Colleagues Crampton at the Lessing for two weeks past, and it is rumored that a local manager is negotiating with him for a term of years.

We were given a dramatization of an "idea" of Krylow called Bobi, by Elsa von Schabowski, of The Woman Question fame, the other night

at the Berliner Theatre. Unfortunately the idea of Mr. Krylow was most commonplace and Madame von Schabowski's dramatization well suited the subject. It gave us an opportunity, however, to become acquainted with a young actress who has recently come to us from the provinces. Fraulein Schroth is a soubrette of much grace of manner and movement. She is young and pretty and, it suitably cast, will make a useful member of the Berliner Theatre company. Bobi was preceded by a curtain raiser, His First Spree, by Leo Stein, which failed to awaken any enthusiasm.

The Thalia, formerly Adolf Ernst Theatre, scored this week its first real success with Victor Léon's comedy in three acts, Gebildete Menschen. This piece, already most successful in Vienna, was well acted and beautifully staged, and will undoubtedly have a long run, thereby alleviating the fears and anxieties which were causing the new director many a wakeful hour.

The Official Wife has at last come off at the Berliner Theatre, but until now I have been unable to see it. It met with a cordial success, and I am told that the part of the official wife is one of the best bits of acting Frau Frisch Grevenberg has done for many a day, which says much.

Guido Tietz, the most celebrated German Charley's Aunt, made his debut last week at the Deutsches Theatre in legitimate comedy. The part selected was that of Habakuk in Ludwig Fulda's Talisman. As a quasi-substitute for Georg Engels, Tietz's position was in a difficult one. His Habakuk, however, was in every way a success and was fully recognized as such by those present.

Gerhardt Hauptmann has just left Berlin after superintending a revival of the production of his Hanneke at the Deutsches Theatre. Unfortunately, owing to a poor cast, it was not an artistic success. He has promised us a new fairy tale entitled The Sunken Bell, which is to be produced within the next two months.

Z. E. H.

NOTES FROM ABROAD.

Georges de Porto-Riche's new play, Le Passé, which Sarah Bernhardt refused, has been accepted by Porel and Carré for the Paris Vaudeville or the Gymnase.

The famous toreador, Esparrtero, was killed recently during a bull fight at Nîmes.

Marie Pospischil, the favorite actress of Prague, has accepted an offer from Berlin.

Friedrich Hasse, the veteran German actor, is writing a book of reminiscences.

Joachim Ludwig Plister, Denmark's leading actor, has died at Copenhagen in his ninety-fourth year.

Vladimir de Pachman is teaching at Berlin. Pizzi, composer of Gabriella, is writing a new opera to be called Rosalba.

Adelina Patti is to sing at Nice the leading part in Gaston Pollok's new opera, Dolores. Xaver Scharwenka's new opera, Mataswintha, has been produced at Weimar.

Sibyl Sanderson is announced to sing Manon and Phryne at Milan, St. Petersburg, Moscow, Berlin and Vienna.

A figure representing Christine Nilsson as Ophelia will ornament the Ambroise Thomas statue in Paris.

Camilla Urso, Carlotta Degener and Franklyn Sonnaskolb propose a concert tour of the world.

Mammet's Condorillon is underlined for the Paris Opéra Comique.

The Black Squire, by H. P. Stephens and Florian Pascal, is a new English comic opera.

Seats are already on sale in London for the Christmas pantomime at Drury Lane.

Pierre Decourcelle, author of Le Deux Gosses, is writing a play for the London Adelphi.

The English Lord Chamberlain has declined to license E. Vivian Edmonds's For Faith and Freedom, or any other play about the Armenian troubles.

Enlève Hervé is playing Letty Lind's part in the London production of The Geisha.

A circus play, in the Ring, will be the Christmas bill at the London Gaiety.

Miss Forte-cue has appeared, for the first time in London, in Forget-Me-Not.

Denby Hare beat E. J. Lonnien in a swimming match for a silver cup and a dinner at London Oct. 6.

Mr. and Mrs. Arthur Bouchier will revive Donna Diana at London Nov. 4, 5, before sailing for America.

De Koven and Smith's The Mandarin was produced at Edinburgh Oct. 2 for copyright purposes.

John Beckingham, an English pantomimist, who appeared with Grimaldi, has died at over eighty years of age.

Adelina Patti is announced to sing this Winter in Madrid.

Bolossy Kiralfy's Orient is drawing crowds in Berlin.

Edward Rose's dramatization of Stanley Weyman's novel, "Under the Red Robe," was produced, it is said, with great success on Saturday by Frederick Harrison and Cyril Maude at the London Haymarket.

Lenora Jackson, a Chicago girl, made a successful debut as a violinist at Berlin, Oct. 18, before the American and British embassies.

A new opera-bouffe, La Reine des Reines, by Fier and Audran, has appeared at the Paris Eldorado.

John Hare played Eccles in Caste for the first time in London, Oct. 24, at a Lyceum matinee.

Louis N. Parker and E. J. Goodman's new comedy, Love in Idleness, was presented by Edward Terry at his London theatre Oct. 21, and was well received.

La Poupée, a new operetta by Ordonneau and Audran, is the bill at the Paris Gaiety.

Colonne's famous orchestra of 100 performers has left Paris for a tour embracing London, Brussels, Liege, Amsterdam, Antwerp, and Lille.

The 1100th performance of Mignon has occurred at the Paris Opéra-Comique.

The De Jong-Haviland company, headed by William Haviland and Amy Coleridge, are playing a successful season at Cape Town.

THE ELKS.

Omaha Lodge held a social Oct. 17. Dr. E. W. Lee presided, and M. P. O'Brien and A. H. Briggs were guardians of the peace.

Newburg Lodge 26 celebrated, on Oct. 26, the fourth anniversary of the inception of this lodge.

New Albany, Ind., Lodge 270, gave a social session, Oct. 16, the anniversary of the institution. Among the visitors were: A. Apperly, P. G. E. R.; Grand Chaplain I. B. Timberlake; Hon. Charles L. Jewett, State Deputy; Al Boulter, Zach Phelps, and Louisville Lodge 8. The entertainers included R. V. Prasser and W. J. Sully.

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THE MAKING OF THE THEATRE.

IX. THE TRAVELING COMBINATION.

The extent of the theatrical business in the United States can scarcely be imagined by the non-professional reader. The number of theatres at which attractions are played during the regular season is growing each year until now it represents 1347 houses. Statistics are not usually interesting but, in the present instance, it is ex-
 cessive to summarize the number of towns or cities, each of which has one or more theatres, which the traveling combination, playing in some of the numerous circuits, visits during the season. In Alabama there are 16; Arkansas, 42; Colorado, 12; Connecticut, 33; Delaware, 1; District of Columbia, 5; Florida, 15; Georgia, 17; Idaho, 2; Illinois, 82; Indiana, 55; Indian Territory, 2; Iowa, 49; Kansas, 25; Kentucky, 24; Louisiana, 12; Maine, 19; Maryland, 11; Massachusetts, 79; Michigan, 50; Minnesota, 28; Mississippi, 10; Missouri, 41; Montana, 7; Nebraska, 19; Nevada, 5; New Hampshire, 13; New Mexico, 2; New Jersey, 31; New York, 196; North Carolina, 14; North Dakota, 5; Ohio, 112; Oklahoma, 1; Oregon, 6; Pennsylvania, 145; Rhode Island, 11; South Carolina, 12; South Dakota, 2; Tennessee, 17; Texas, 55; Utah, 5; Vermont, 10; Virginia, 14; Washington, 10; West Virginia, 14; Wisconsin, 37; Wyoming, 2.

It would be an interesting study (though it might tax the patience of the reader) to learn how, according to population, theatres are divided among these different towns and cities. It is surprising to note the number of towns, each containing from three to five thousand inhabitants, that can boast of a theatre, or, as it is more likely to be called, "an opera house." A large number of towns, the population of which does not number more than two thousand, have a regular place of amusement, where attractions are presented more or less frequently during the season; and down in Florida there is a town called Burton where the population is only one thousand, and where they have an opera house. The rapid growth of the new West is indicated by the city of Oklahoma, the capital of the new territory, where the population has grown to ten thousand, and which has had a place of amusement almost from the first.

Traveling theatrical companies are certainly as old as the days of Molière (that sharp-eyed humanitarian who traveled through France with a company of strolling players), and probably older. It has been reserved for modern enterprise to present the best plays and operas in an attractive style, by competent actors and singers, in the most remote parts of the country. This system has been largely made possible by the development of the railroads and the development of a constantly growing, intelligent, amusement-loving public that is not confined to our large cities, but, as the above figures demonstrate, is to be found in the different sections of the country. The traveling combinations of the present time are mostly in the control of leading metropolitan managers, who send their dramatic successes to different sections of the country, and, if the piece is very successful, will have several companies playing it simultaneously, down East, out West, and in the South.

The system of circuit management was adopted within only a few years. Under this arrangement a wealthy manager who is the lessee or proprietor of a large theatre in a city or populous town, will rent other theatres within a certain radius of his own place, or will secure the right to provide attractions for them. This peculiar method of theatrical syndication has proved very profitable to many managers, has certainly given more employment to the actors than they otherwise would have had, and has probably been satisfactory to the play-going public. Under this system a company can be booked for a nearly unbroken tour through a desirable district, the whole business of the combination being greatly facilitated thereby. A manager can now send a prosperous play on a route running from Maine to Georgia, or from the Atlantic to the Pacific.

The business-manager of such a combination is a very important member of the organization. Probably, all things considered, the most important, for the company might succeed with an ordinary play, and do without extraordinary actors, but it must have at the head of it a man of shrewd business-tact who can make up what is called a "good tour," avoiding long journeys and keeping clear of towns that have the reputation of being unremunerative. A play is sometimes called "a box-office winner." In that case the task of the business-manager is easy, for he has plenty of offers for his attraction, and all he has to do is to make a selection from the lot. He has a hard time with a new play, being compelled to take towns that have been rejected by other managers, and having to make long "jumps" during his journey, playing, also, a lot of one-night stands. Indeed, it requires exceptional ability for a man to be a good theatrical business manager. He must be widely acquainted with the profession, know all about the peculiarities of towns, or rather the audiences of the towns, be a student of time-tables and have full information in regard to railroad rates, know all the out-of-town managers, and be what is generally known as "a resourceful man." Then he has to attend to the printing, which is a very important factor in the success of the enterprise. The printing bill for an ordinary combination going out for a season of thirty weeks will cost about \$7,000 or \$8,000. The average sum allowed for the week's printing of an ordinary combination would be about \$125; the traveling expenses about \$15 per week. The transportation of baggage (except in the case of companies with car loads of scenery) will cost from \$20 to \$30 per week.

The advance agent of a traveling combination must also be a very bright business man. It is his business to travel ahead of the company, visiting each town where the attraction is billed to appear. He works in conjunction with the local manager; sees that the printing has arrived and is put in the hands of the bill-posters; that the bills are properly posted where they will do the most good; distributes passes for the window privileges, which must also be carefully looked after; arrange for the board of the company, getting the best rates he can from hotels and boarding-houses; visits the newspaper offices and sees that notices are written of the coming arrival of the company; attends to any extra bill-posting that he may deem necessary—and then breathlessly leaves for the next town where the attraction is to appear and goes through the same work. Of late years many newspaper men have left the profession of journalism and become advance agents for theatrical attractions. Some of them have been very successful in this new vocation. The work may be hard, but it is no more wearing than the duties that come to the active journalist.

The result of the advance agent's industry is indicated in the "call," which, in printed form, is billed out with the name of the "next stand," and this is posted up in a conspicuous place be-

hind the scenes of the theatre where the company are playing. The information there given has been sent on to the manager of the company by the advance agent. The "call" gives full particulars as to all details—the time the train will start, the name of the railroad, the station and its location, the names of the hotels in the town where the company is to appear, and the prices of board per day, single and double—the latter expression meaning where two occupy the same room; the hour for the rehearsal of the orchestra, and special instructions in regard to baggage, etc. The leading members of the company are allowed two trunks, one for the theatre and one for their hotel; the rest are generally limited to one piece of baggage, which contains their stage costumes and ordinary wearing apparel. These trunks are handled without expense and without bother to them.

In the view of the actor, "a one night stand is like death: it overtakes the best of us." Many young and inexperienced actors yearn to join a traveling company because they think it will give them such an excellent opportunity to see the country. The experienced actor who has long been a member of a traveling combination will tell you that the opportunities for seeing the country are very limited. You often leave town in the middle of the night, or in the cold gray of the early morning. It is not at all uncommon for the company to travel from 4 o'clock in the morning until 4 in the afternoon, getting their food from the dreary eating-houses at the stations along the road. Traveling under these circumstances does not conduce to hilarity. In fact, a close observer who has witnessed the departure of many theatrical companies from the Grand Central depot says that each one resembles a funeral party. As they are waiting listlessly for the train they appear to be suffering various stages of mental depression and physical prostration. The general air of gloom on such an occasion, supposed by the inexperienced to be one of joy and expectation, is thick enough to be sliced for the railway sandwiches which so often must be the only variety of food the strolling player can secure. A manager whose attention was called to the peculiarly gruesome expression of a party of merry comedians standing at a railway depot and who were going through a season of one night stands, said they looked as if they hadn't drawn any salaries for a month.

According to one actor of experience managers have a wild desire to reach the "next stand" (or town) as soon as possible, without regard to the personal experience of the company. If, for instance, the journey can be made from 5 A. M. till 5 P. M., or from 2 P. M. till 5 P. M., the early train, in the majority of cases, will be taken. Once in a great while the company spends Sunday in the town where they have played the night before. This is considered a very fortunate circumstance by the actor, for he is then allowed to have his hotel trunk, which he can only count on seeing a few hours, twice or three times a week. If the company starts at 9 o'clock Monday morning the trunk—the only, or, at any rate, the most home-like appearance the actor carries with him on his long journey—will be called for between 11 and 5 o'clock Sunday afternoon. It is sent to the next stand and removed, at once? No. It is simply taken to the station where it is kept until the departure of the train in the morning.

The comic papers have always made a great deal of fun at the expense of actors who, having made a failure on the road and being without funds, were compelled to walk home on the railroad track. This is an experience that is fortunately becoming less common each year. The large traveling combinations of to-day are managed by responsible business men, and actors themselves are probably more cautious than they have been heretofore about engaging with "fly by night" managers who leave them in the lurch. This experience of walking the railroad tracks, it may surprise some of the readers of this article to learn, is one that occurred in the life of such a distinguished actor as Edwin Forrest, and that, too, within a comparatively few years before he attained his great fame. In a letter to a friend Forrest wrote how bad business had been out West in the vicinity of Cincinnati, where he had been playing. He says he had to pawn his stage wardrobe for the purpose of raising money to send the ladies of the company to the next town where the company was to play. The men started on foot for the same place, a distance of twenty miles. In the course of the journey they were compelled to swim across a river—fortunately a small one—having no money to pay the ferryman. They were weak from want of food, but too independent to beg. They managed to secure a supply of fodder-corn which they roasted and which the great tragedian declared to be "as hard as Pharaoh's heart."

In the early days of the English traveling companies it was the custom to give performances in a booth. Business under these conditions was very different from a theatre. The attractions were numerous and went off with a rush, the changes being quicker than a modern continuous performance. Richard III. would run through his whole wicked career and get killed in less than twenty minutes. The tragedy would be followed by a comic song and dance (in those early days quite a novelty), then there would be a "screaming farce" (it always had to be "screaming") and the performance was over. These enterprises were often run on the co-operative plan, or share system. The receipts for a single day (when two or more performances would be given) would be eight or nine pounds. A certain leading actor in one of these old companies, who was the owner of the show, made very ingenious claims in regard to his share of the profits. It is to be hoped, for the sake of our actors, that no modern manager who reads this will take a hint from his example. He demanded one share as manager, one share as actor, two shares as proprietor, one share for wear and tear, one share for properties—total, six shares. Four shares went to the ladies, seven shares to the gentlemen, one share for old man, one share for supernumeraries, one share for two horses, three shares for band—total, twenty-three shares. It would seem, from this statement, as if this old time manager was quite as far seeing in the conduct of his business affairs as some of his brethren of the present day, and doubtless, like them, he eventually received his pecuniary reward. One of the actors who played in this brotherhood of sharers received the not over-burdensome income of \$4.50 per week.

The traveling companies, in their devious peregrinations, especially in the more distant parts of the country, run across very peculiar audiences. "Billy" Birch, the minstrel, tells with great gusto how in the early days of his minstrel career, when the San Francisco Minstrels played in the Far West, if the performance dragged and was not quite amusing enough to suit the critical taste of the rough miners, it was not uncommon for a red shirted auditor to point his pistol at the oleaginous end-man and direct him to tell some "real funny stories."

It is within only two or three years that a traveling theatrical company had an equally startling experience down in Cuba. It seems that in that beautiful isle it is one of the duties



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morrow we will have the honor of presenting before this illustrious public The Philosopher Without Knowing It." "Stop!" shouted the Alcalde, furiously. "You have this evening presented The Knot, without knowing it, and if tomorrow you don't know The Philosopher, I warn you that you shall all go to jail!"

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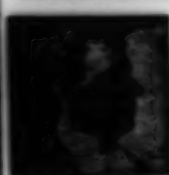
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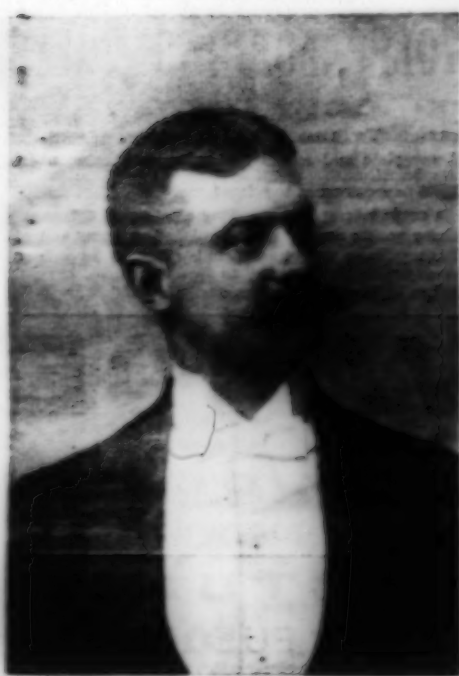
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The Magician
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A Sample Criticism from the Savannah Daily News of October 10:

BANCROFT THE MAGICIAN.
HE DEMONSTRATES THAT HE STANDS AT THE HEAD OF HIS PROFESSION.

People went to the theatre last night expecting something new and unique in the line of magic from Bancroft, the magician, whom they had heard a great deal of, but had never seen in this city before. And they were not disappointed.

His entertainment combines scenic effects, terpsichorean specialties, juggling, etc., with sleight-of-hand and higher class magic. At the same time, however, Bancroft is the life and soul of the show. His dexterity is simply marvelous. There was not a trick that he attempted but was performed in a simply perfect manner. He is a master of his art. And besides being a master, he is an inventor. He did several acts—experiments, he calls them—that have never been seen here before. Even in the threadbare matter of card tricks he produced novelties that were at once mystifying and amusing. While putting on new things, he left off many old ones affected by nearly all magicians and have become known as stock-in-trade. For instance, there was a happy chance of pulling baby clothes out of the hat of an old bachelor, and things of that kind.

His skull trick is wonderful. A human skull, 1000 years old, "to the performer's personal knowledge," is placed upon a sheet of glass in such a manner that it is impossible that an electrical connection, or connection with strings and wires, could be made with it without the knowledge of the audience. The skull is then made to do some intricate calculations, and answer abstract questions, by rapping with its lower jaw upon the glass. A column of figures compiled by several persons in the audience without Bancroft's seeing them is added by the skull before the person in the audience holding the figures has completed its addition. And the skull makes no mistake. This is one of the best tricks ever seen here.

Concluding the first part, Bancroft, Mr. Bloom, does some clever things. He makes a table, and he dances the table's legs in a manner that never fails to win an encore. The third part presents Sat-

ma, a Japanese juggler of remarkable accomplishments. His acts probably are not surpassed even in his own country, where jugglers attain to perfection. The scenic effects in both of these acts are fine. Bancroft carries all of his own stage settings, and they must represent a comfortable fortune.

In the third scene Mr. Bancroft presents the midnight mysteries of the Yogi of India, or the "black art," as it has been termed by others who have practiced it. He has made some improvements, however, and the illusion is thorough and complete. Tables, tumblers, watches, and anything else that the magician chooses to use appear and disappear as if through the agency of some mysterious power. A woman appears dressed in white. She is covered with a white sheet in the centre of the stage. A wave of the wand, and though she appears still to be standing there, the sheet is withdrawn and she is gone.

The scenic effects in the fourth act are rich. The magician appears surrounded by the richest stage settings and handsome curtains, all in consonance with the remarkable work that follows. Bancroft here presents many new features in the way of sleight-of-hand which give his spectators much to wonder at. Perhaps the most startling trick was with a card selected from the middle of a deck by a party in the audience. From two cards thus selected on is chosen on a call from the audience and the party holding the card tore it into eight pieces, keeping one of them. The magician took the seven pieces, and in a moment one of the audience brought him a sealed envelope, which another party was requested to hold. The seven pieces were made to disappear as if into the envelope, and in a moment when the envelope was torn open a card was taken out with one piece gone. That piece was in the hands of the other party, and it fitted exactly. There and many other similar novelties in this act performed with ease and facility. The scene concludes with the well-known silk hat trick, with the difference that the borrowed hat which was apparently demolished, is handed out by the magician, who appears in a table called the "Home of Magic."

Mr. Bancroft will repeat his excellent performance at the theatre this afternoon and again to-night.

THERE IS NO QUESTION ABOUT THE SUCCESS OF
THOMAS E.
SHEA

In the Great American Production from the Pen of JAMES W. HARKINS, JR.

THE
MAN-O'-WARSMAN

Direction of GEORGE H. BRENNAN.

Permanent address: McCONNELL'S THEATRICAL EXCHANGE, Knickerbocker Theatre Building, New York City.

Mr. Shea opened his regular season Monday, Sept. 21, with a week's engagement at the Bowdoin Square Theatre, where The Man-o'-Warsman turned patrons away at every performance except the matinees.

READ CRITICAL BOSTON'S VERDICT:

The piece was splendidly staged.—*Post*.
Mr. Shea won a personal triumph and also a great artistic success.—*Traveler*.
Mr. Shea has good reason to remember this event as a red letter occurrence in his professional career.—*Globe*.
He made a decided hit and may well feel proud of the success he achieved.—*Herald*.
All of the scenes were capitally set, and in the final act a naval battle far out at sea is very interesting.—*Transcript*.
The scenic, even the sea fight, effects are quite within the limits of reasonable stage representation.—*Advertiser and Record*.
Captain Jack Conway, as played by the star, would have deserved a place side by side with Farragut on the rigging of the Hartford.—*Journal*.

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